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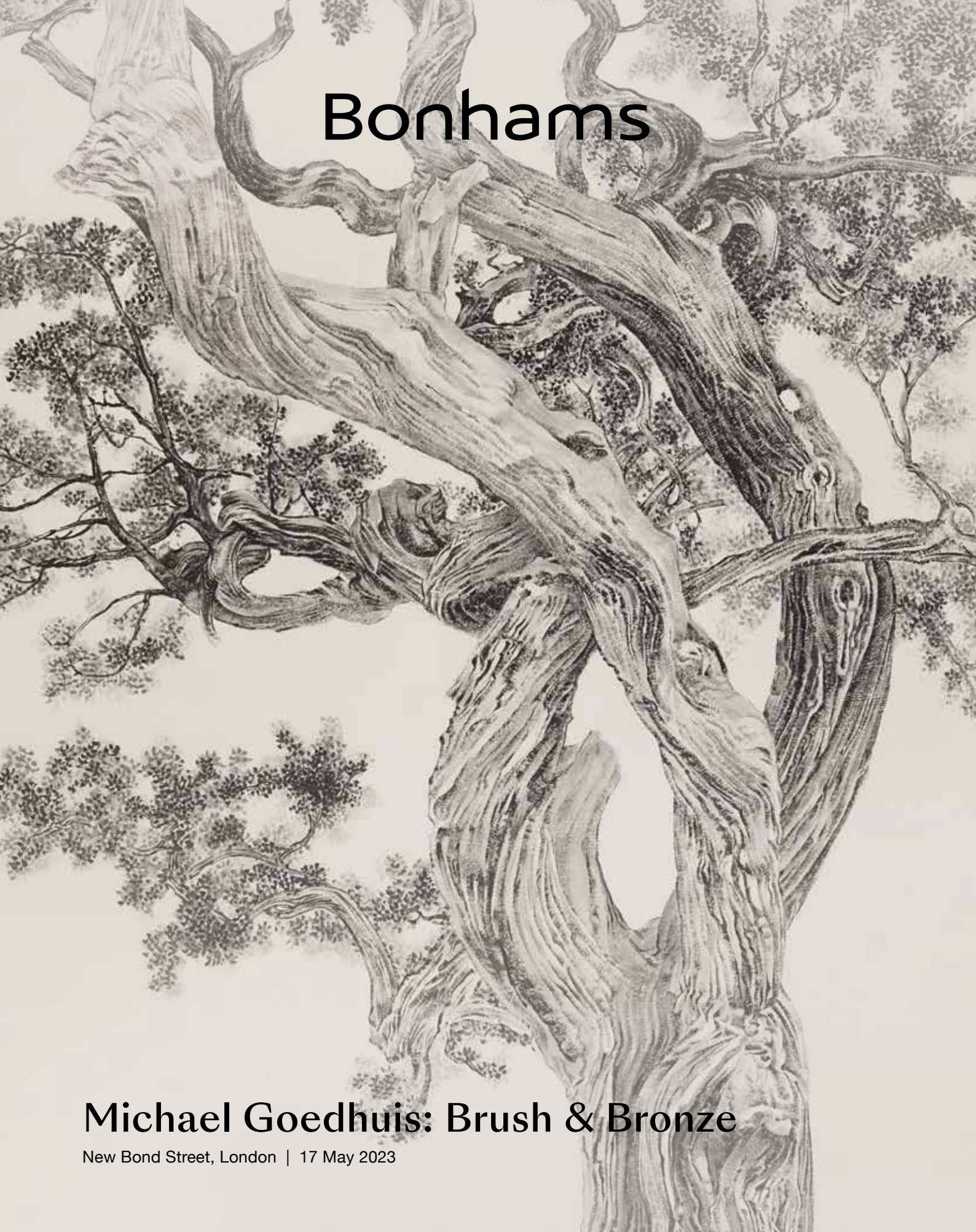

Michael Goedhuis: Brush & Bronze

New Bond Street, London | 17 May 2023

Lot 326 (detail)

Lot 348 (detail)

Michael Goedhuis: Brush & Bronze

New Bond Street, London | Wednesday 17 May 2023, 11:00am

VIEWING

Saturday 13 May 11am - 5pm
Sunday 14 May 11am - 5pm
Monday 15 May 9am - 7pm
Tuesday 16 May 9am - 5.00pm
Wednesday 17 May 9am - 5.00pm

Lot 354 (detail)

Michael Goedhuis: Brush & Bronze

New Bond Street, London | Wednesday 17 May 2023, 11.00am

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Front Cover: lot 323 (detail)
Back Cover: lot 308 (detail)

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Lot 308 (detail)

A View of a Pioneer

Asaph Hyman
Global Head, Chinese Ceramics and Works of Art

In the mid to late 1980s a small number of London dealers were at the cutting edge and pioneers in developing the knowledge of scholar's works of art and more specifically, post-archaic Chinese bronzes, and in bringing them to the attention of the collecting public. Michael Goedhuis, then working under the auspices of 'Colnaghi Oriental', was the first to publish in 1989 a catalogue focused entirely on this subject and titled *Chinese and Japanese Bronzes A.D. 1100-1900*, which was authored by Ulrich Hausmann. Together with the publication by Rose Kerr, *Later Chinese Bronzes*, London, which was published by the Victoria and Albert Museum in 1990, and the catalogue *The Second Bronze Age: Later Chinese Metalwork* by Sydney L. Moss Ltd. in 1991, and three years later in 1994, Robert D. Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix Art Museum, 1994 - these four publications for years to come and to this day formed the core corpus of knowledge in this area in the West.

It is perhaps Michael's financial background and astuteness that drove him to walk in paths less trodden, and in the early 1990s he also embraced the emerging field of contemporary Chinese ink paintings, at a time when great artists such as Liu Dan and Li Huayi were not yet fully recognised. This generation of artists will no doubt

Left to right, Lots 324, 365, 310, 373, 322, 353, 319

in future be seen as the link between China emerging from the Mao era to what it has and will continue to become, yet a link that also stretches much further back in time to China's ancient painting traditions and schools of thought. Considering this, Michael's choice to 'embrace the now', is complementary to his fascination with China's ancient past as embodied in the later bronzes, which like today's ink painting artists, also engaged with their own ancient past looking back to the Shang and Zhou dynasty periods.

Although Michael Goedhuis is fully energised and most certainly not retiring and continues to exhibit around the world, most recently in New York and Maastricht, this sale does connect to the history of London and Western dealers and their contribution to the knowledge and collecting of Chinese art over the past century, and more recently, as is the natural order of things, the moving on of these dealers to the next phase, only that - in most cases - their mantle is no longer taken by a new generation of dealers in the West. Will this spell the passing of an age, a certain nostalgic end of a very important era, and the transfer of the baton to others based in Asia? time will tell. It is therefore a privilege to have been chosen by Michael Goedhuis to present this curated sale to a wider audience.

A Life in Brush and Bronze

Michael Goedhuis

The association between Bonhams and ourselves to present this sale – Michael Goedhuis: Brush & Bronze – emerged out of many discussions between Asaph Hyman and myself about the relative imbalance in the art-market of two significant areas of Chinese culture: Contemporary Ink painting and bronzes from the Second Bronze Age of China (10th to 18th c. AD).

The main purpose of the auction therefore will be an attempt to highlight these fields, first and foremost culturally, and to demonstrate, in the case of ink painters, what Britta Erikson, the American scholar wrote about them some years ago, 'that they are the most idealistic and intellectually daring of Chinese artists.'

The sale of these original and high-quality paintings will, given the accessible price levels prevailing, provide a new generation with the opportunity to acquire beautiful works which are not only statements of beauty but also have significant artistic relevance to contemporary culture both in Asia and the West.

Aligned with our belief in the appeal of ink art as an exciting collecting field for a new, young generation, is the conviction that the area of Later Chinese Bronzes (10th to 18th century AD) has been, compared to other areas of Chinese art, left unjustifiably in limbo, by scholars and the art-market alike and represents the second great collecting avenue for the discerning lover of Chinese culture.

The sale will also give us, as dealers, the opportunity to subsequently streamline our activities by reducing our dependence on art fairs and at the same time boost our commitment to our in-house exhibitions and our online activity.

Since 1975, when I joined Colnaghi, I have been involved in dealing in many diverse areas of the art market: Persian and Mughal, Islamic, Indian, Japanese and Chinese, with an emphasis in the past years on Chinese contemporary art in general and ink paintings in particular.

Our major exhibition in 2001 in New York 'China without Borders' was the first ambitious project in the West to include most of the top Chinese artists, whether working in oil, performance, installation, or ink. Many of the oil painters had already become famous (and expensive) whereas the ink painters, with their more subtle revolutionary message, were appreciated mainly by critics, curators and collectors who had more familiarity with Chinese history and culture.

I have come to believe that the best ink artists have much in common with the artists who transformed art in the first few years of the 20th century in the West: Cezanne, Picasso, Kandinsky and Braque. It was their study of the old masters, Raphael, Poussin, Velazquez, Rembrandt and others, that enabled them to create the new pictorial language of Cubism and Abstraction. Similarly, Chinese practitioners have followed a similar intellectual path and have embodied a profound understanding of their classical old masters to develop the revolutionary paintings that will be available in this sale. They wish, in other words, to create works that do not jettison the great legacy of the Chinese past, in order to formulate a language which addresses the imperatives of contemporary life today. In short, ink artists make works that are not afraid to take account of the past in order to make sense of the present.

The second great opportunity for the collector today is to be found in the field of 'Later Chinese Bronzes': bronze sculpture, vases, incense burners and works of art for the scholar's studio. Indeed, interest in China's Second Bronze Age is still at a stage which merits Rose Kerr's description of them many years ago as the Cinderella of the Chinese arts. Yet while indeed the full beam of modern scholarship may still have to lighten our path here, there has been in recent years an upsurge of interest in the field from institutions which have begun to recognise it as academically and commercially valuable.

It may seem strange that these bronzes, which had enjoyed such a vogue in Europe in the second half of the 19th century, at the time avidly collected by private individuals and dealers in Paris as well as by western museums (the Victoria and Albert Museum holds the world's largest collection) were largely forgotten about thereafter.

The explanation for this lies in the fact that, in the first decades of the 20th century, the Western art world was overwhelmed by the sudden emergence of ancient bronzes from excavations in China which were quickly recognised as among the greatest manifestations of man's cultural history. Then, in the excitement, the later bronzes were unceremoniously brushed aside as it was uncritically assumed they were no more than pale versions of their majestic forebears.

It is the purpose of this sale to show how, on the contrary, the Second Bronze Age of China, in fact, represents an emphatic demonstration of the way in which master craftsmen of a later era, while holding firm to their reverence for the classical past, were able to reinterpret it, incorporating subtle references to these ancient masterpieces, to create works of great aesthetic novelty, charm, originality, and technical virtuosity.

The Song dynasty is generally acknowledged, at least by Chinese connoisseurs, to be the high point of Chinese culture, and by the 13th century, when Marco Polo knew it, the country was certainly far richer, more productive, more populous, more advanced technologically and better governed than Europe. It was also the period when a series of archaeological excavations detonated a fashion for collecting antiquities similar to the later European Renaissance's fascination with Greek and Roman antiquities.

It was in this period that China's unique version of the Renaissance Man in the final form of the Scholar Gentleman was created. He formed part of an elite civil service, empowered not only to run the country, but to embody the highest ideals of Chinese culture. Part of this lofty status, which he had acquired through a ferociously competitive series of state examinations, involved developing an aesthetic ethos associated with classical literature, painting, music, calligraphy, wine and connoisseurship, all of which constituted the quintessence of a very sophisticated douceur de vivre.

Because so much of the Chinese scholar's life was spent seated at a table, practising calligraphy, writing poetry and looking at paintings, the objects on and around his table came to assume great importance. Hence beautiful works of art were made – sculptures, brushpots for his brushes, rocks to evoke the mysteries of nature, incense burners and flower vases – all to engender an atmosphere of intellectual and spiritual refinement. And these objects were savoured not only for their expressive forms, subdued colours and subtle designs but also for the train of poetic and intellectual associations they evoked. The educated scholar would sit quietly relishing the exercise of his erudition on the allusions to the antique in items before him.

But it is thanks to these contemporary ink artists that this world of Chinese connoisseurs has been retrieved and refreshed in a majestic contemporary expression of Chinese culture.

A Life in Brush and Bronze

麥克 格豪士

邦瀚斯與我們聯合舉辦的此次拍賣——麥克 格豪士：水墨與青銅——源於 Asaph Hyman 和我就現在藝術市場中表現相對失衡的，但卻是中國文化的兩個重要領域所進行的多次討論：當代水墨畫和第二個青銅時代的青銅器（公元 10 至 18 世紀）。

因此，此次拍賣的主要目的是試圖 予這些領域應有的重視。首先是在文化上，以水墨畫家為例，以此 論證美國學者布麗塔·埃裏克森 (Britta Erikson) 幾年前就這個領域所做出的判斷——“他們是最具理想主義，以及在思想上最大膽的中國藝術家”。

鑒於這些作品大多在價格上相對平易近人，這些原創和高質量畫作的銷售將為新一代藏家提供獲得美好作品的機會，這些作品不僅是美的表達，而且與亞洲和西方的當代文化緊密相關。

我們相信具有吸引力的水墨藝術對年輕一代藏家來說是一個令人興奮的收藏領域，與之相一致的是，同中國藝術的其他領域相比，中國晚期青銅器（公元 10 至 18 世紀）相當時間內都被學者和藝術市場不公正地擱置在邊緣位置，但他們卻代表著眼光敏銳的中國文化愛好者的第二大收藏途徑。

此次拍賣還將使我們藝術經銷商有機會減少對博覽會的依賴，因此可以更好地加强我們對展覽和在線活動方面的投入。

自 1975 年加入 Colnaghi 以來，我涉獵了藝術市場中的許多不同領域：波斯、莫臥兒、伊斯蘭、印度、日本和中國，過去幾年重點關註中國當代藝術和水墨畫。

我們 2001 年在紐約舉辦的大型展覽《中國無國界》是在西方舉行的，第一個囊括眾多頂尖中國藝術家，涵蓋油畫、表演、裝置還有水墨等多種表達媒介的野心勃勃的項目。許多油畫家已經成名（且身價不菲），而水墨畫家則以其更微妙的革命信息，主要受到對中國歷史和文化更熟悉的評論家、策展人和收藏家的欣賞。

我相信，最好的水墨藝術家與西方 20 世紀開端改寫藝術史的藝術家有很多共同點：正是塞尚、畢加索、康定斯基和布拉克等人，對拉斐爾、普桑、委拉斯開茲、倫勃朗等古代大師的研究，使他們能夠創造出立體主義和抽象主義的新繪畫語言。同樣，中國的實踐者們也遵循了類似的知識路徑，並體現了對古典大師的深刻理解，創作除了具有革命性的畫作，其中一些將出現在本次拍賣會上。換句話說，這些藝術家並非旨在摒棄中國過去的偉大遺產，而是在此基礎上形成一種能夠滿足當代生活迫切需要的語言。簡而言之，水墨藝術家創作的作品不懼回顧過去以理解當下。

收藏家的第二個大好機會是在「中國晚期青銅器」領域：青銅雕塑、花瓶、香爐和文人書齋的藝術品。事實上，人們對中國第二青銅時代的興趣，仍處於一個多年前被羅斯· 克爾稱為中國藝術“灰姑娘”的階段。盡管這條道路仍有待現代學術的光芒來照亮，近年來自於不同機構的從業者們已經開始認識到該領域所具有的學術和商業價值，並對其產生日益濃厚的興趣。

這些青銅器在 19 世紀下半葉曾在歐洲風靡一時，被巴黎的私人藏家和經銷商，以及西方諸多博物館大量購入，比如英国 敦的維多利亞和阿爾伯特博物館就擁有世界上最大的此類收藏。但此後基本上就被遺忘了。

對此的解釋是，在 20 世紀的前幾十年，西方藝術界驚異於突然出現的中國出土的古代青銅器，這些青銅器很快被公認為是人類文化史上最偉大的表現形式之一。其後，在這種興奮中，後期的青銅器被毫不客氣地摒棄到一邊，因為人們不加批判地認為它們只不過是其偉大祖先的蒼白翻版。

此次拍賣的目的是向世人揭示，中國的第二個青銅時代實際上是青铜文化的另一强音，它所展示的是後來時代的工匠大師們在對古典心存崇敬的同時，還能夠重新詮釋它，結合對古代傑作的理解，創造出具有偉大審美新意、極具魅力和原創性，以及精湛技藝的作品。

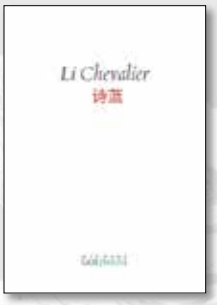
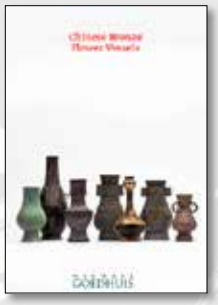
至少中國鑒賞家普遍認為，宋朝是中國文化的巔峰時期。到 13 世紀，當馬可波羅知道中國的時候，這個國家已變得更加富有、生產力更高、人口更多、技術更先進並且比歐洲治理得更好。也是在這一時期，一系列考古發掘引爆了一股收藏古物的風潮，類似於後來歐洲文藝復興時期對古希臘和羅馬古物的迷戀。

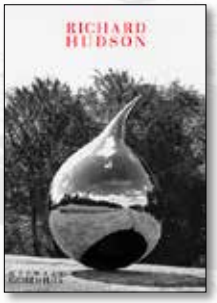
正是在這一時期，中國獨特的“文藝復興式的人”出現了，並以一個文人君子的形象確立。他是精英文官體系中一員，不僅具有管理這個國家的職權，而且是中國文化最高理想的人格化縮影。他通過了科舉考試的層層選拔，獲得了崇高的社會地位，與此同時具備了與古典文學、繪畫、音樂、書法、美酒和鑒賞力息息相關的審美趣味，所有這些都構成了一種非常考究的雅逸生活的精髓。

由於這位中國文人君子一生中的大部分時間都是坐在桌前練字、寫詩和欣賞畫作，這就使得他桌上和桌邊的物件變得意義非凡。這些器物被做成了精美的藝術作品——雕塑 件、文房用具、能喚起對自然奧遐想的石頭、香爐和花瓶——所有這些都營造出一種在智力和精神修養上的精緻氛圍。這些物品受到青睞的原因，不僅在於其富有表現力的形式、考究的色彩和精巧的設計，還因為它們能喚起一系列詩意和智力的聯想。飽學之士會安靜地坐在這些器物面前，樂此不疲地借此懷古冥思。

但正是由於當代水墨藝術家的存在，中國鑒賞家的世界才得以用一種瑰麗的當代式的文化表達方式被找回，並被賦予新的生命。

Michael Goedhuis



Li Chevalier
诗蓝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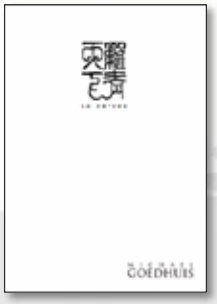
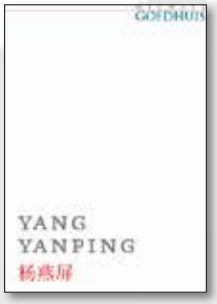


CHINESE
CONTEMPORARY
INK ART
WHY
BUY
NOW?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YANPING
杨燕屏

Qiu Feng

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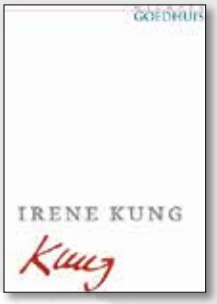
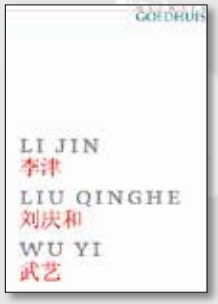

IRENE KUNG

LI JIN
李津
LIU QINGHE
刘庆和
WU YI
武艺

Tradition and Modernity: The Ancient Roots of Contemporary Chinese Ink Paintings

Dr. Edward Luper

One could make a strong case that modern art began in Song dynasty China. As we will see, many of the ideas and aesthetics of the artists represented in this sale, 'Michael Goedhuis: Brush and Bronze', are rooted in traditions set down since the 11th century. The diversity of the contemporary artists in this sale is remarkable: male and female, born in or now based variously in China, Taiwan, Hong Kong, the United States, and Europe, active from the later twentieth century up to the present day, with stylistic and expressive modes range from modernist and abstract (Liu Guosong, Wang Dongling, Gao Xingjian) to conceptual (Xu Bing), and technically nuanced evocations of historical ink paintings (Li Huayi, Liu Dan, Chun-Yi Lee). They are united however, through the medium of ink and being deeply rooted in tradition while engaging with modernity. This short essay aims to provide a brief historical background to those traditional literati ideas and works that laid the foundation for these contemporary artists.

Centuries before abstract expressionism, ideas around paintings created with just brush and ink - the tools of the scholar-official - were being crystalised. These scholar officials were a highly educated elite, chosen to serve in government based on meritocratic Civil Service examinations. It was their ideas and theories which led to a strikingly modern form of art. Consider the following statement by the Northern Song dynasty scholar Su Dongpo (1037-1101):

If anyone discusses painting in terms of formal likeness, his understanding is nearly that of a child.

Su Dongpo placed importance on capturing the essence of an object and the emotion of the artist, rather than physical likeness: a startling statement considering that Western artists would not be able to break free from ideas of 'formal likeness' until nine centuries later. Modern ink art thus grew out of traditional Chinese painting organically, long before Western ideas of modernism.

Su Dongpo was influenced by Chan (Zen) Buddhist ideas. Since Buddhism considers this transient world to be ontologically false, why seek to imitate it slavishly in art? Chan Buddhist artists such as Liang Kai (ca.1140-1210) and Muqi (1210?–1269? See fig.2) created highly abbreviated paintings that although seemingly simple, are well thought out. Their focus on simple black ink and avoidance of colour was also purposeful: colour to them, was merely a sensory illusion of this dusty realm. They aimed to strip bare the illusions and reduce things to their core or essence. The work of Lui Shou-kwan (Lots 77 and 78) with his paintings of lotus are closest to the Chan masters.

'Ink play' is another term that began in the Song dynasty, but still has currency for the abstract painters and calligraphers of the present day. A 12th century ink landscape painting by Mi Youren (1075-1151) identified by the artist's inscription as 'playfully made' indicates at least that ink paintings were something experimental: an amateur's amusement rather than a finished work. This was of course, false modesty. Scholar-artists wished to demonstrate in their work a sense of leisurely ease rather than laboured effort. True art, they argued, was not made for money or for a client on a deadline, but to truly express their authentic selves in moments of their own leisure. This sense of literati playfulness and leisure can perhaps best be seen in the work of Li Jin (Lots 38 and 39).

Figure 1 Portrait of Su Dongpo

The concept of ink play however was taken to another level by the Ming dynasty artist Xu Wei (1521-1593) and his use of the 'splashed ink' technique (*pomo*) (see fig.3). Xu's ink paintings are highly expressive, and certainly the work of Tai Xiangzhou (Lot 9), Liu Guosong (Lot 54) and Yang Yangping (Lot 89) owes much to him. Xu's highly expressive style however, was very much calculated and well-thought out, much like Liu Guosong's or Yang Yanping's. Xu's paper was heavily sized with glue-solution to make it less absorbent and easier to control the ink. Dark ink was dripped onto lighter wet ink to create velvety gradations. In reality it was less 'ink play' than 'ink plan' but the feel of abbreviated sketchiness – to capture the hand of the artist - was something considered much sought-after artistically and has had a lasting influence on Chinese ink painting. The calligraphy of Wang Dongling (Lot 58) and painting of Qin Feng (Lot 92) encapsulates this dynamic splashing of ink.

This 'sketchiness' or *xieyi* (literally 'sketching the idea') in Chinese painting perhaps reached its apogee with Bada Shanren (1626-1707) and Shitao (1642-1702).

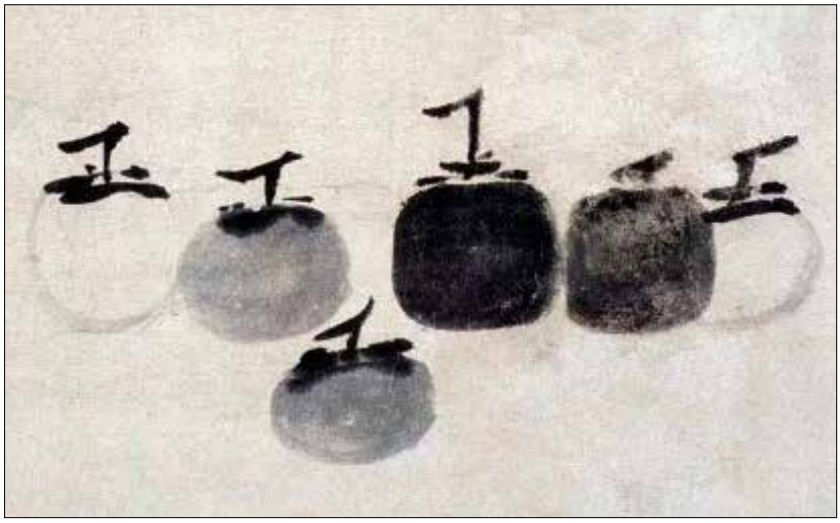


Figure 2 Detail of 'Six Persimmons' by Muqi

Figure 3 Xu Wei, detail of hand scroll, 16th century

Figure 4 Shitao, detail of '10,000 Ugly Inkblots', 17th century

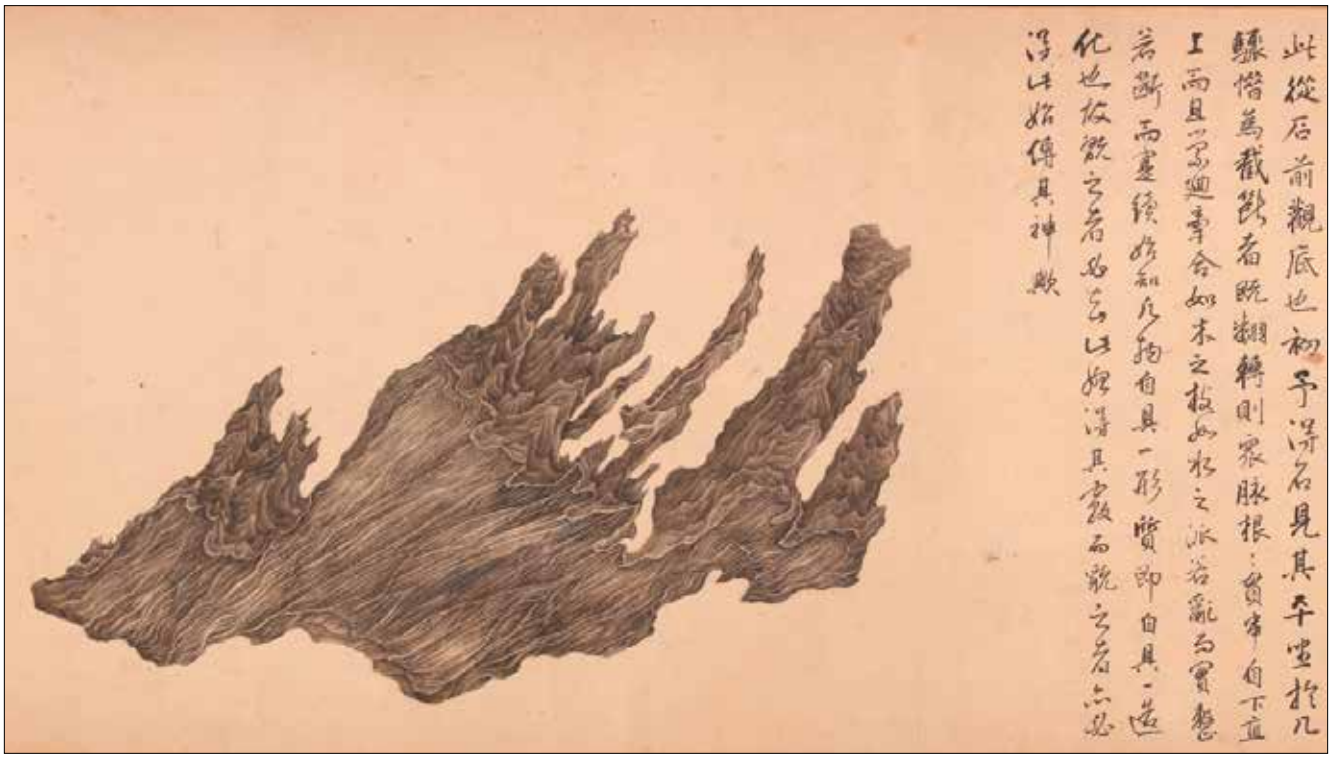


Figure 5 Wu Bin, Detail of Ten Views of Lingbi Rocks

Shitao's painting 'Ten Thousand Ugly Inkblots' (fig.4) is a perfect example of Shitao's subversive and ironic aesthetic principles. This work challenges accepted standards of beauty. As the carefully painted landscape degenerates into splatters, the viewer is forced to recognise that the painting is not transparent in the way it initially purports to be. Although they are labelled 'ugly', the ink dots begin to take on a sort of abstract beauty. Such abstraction would not be seen in the West until Jackson Pollock.

Not all contemporary Chinese painters have their roots in abstraction, however. Artists such as Chun-Yi Lee (Lots 48 and 50) and Li Huayi (Lot 26) practice a mode of ink landscape painting strongly evocative of Song dynasty landscape painting in elements of composition, texturing, and iconography, without being narrowly imitative of specific works or styles. Li's work comes close to the impact of monumental landscape painting by the early Song masters such as Fan Kuan (ca.950-1032, fig.8) and Guo Xi (ca.1020-1090).

Liu Dan (Lot 23), Zeng Xiaojun (Lot 57) and Hugh Moss (Lot 34 and 49) too were inspired by a different genre of literati ink painting – stone 'portraits'. Scholar's rocks were ornaments of the scholar's studio and table; representing their owner's personality and taste, they harboured a distinctive physiognomy that merited the same attentively detailed rendering as a human figural portrait. Mi Wanzhong (1570-1628) once commissioned his friend and associate Wu Bin (active ca. 1583-1626) to portray ten views of a single prized stone in Mi's possession (fig.5), which demonstrated the late Ming taste for *qi* - the weird, novel, rare, or curious- and Liu Dan and Zeng Xiaojun's paintings reference that historical precedent. In this case, the depictions of wood and trees are most reminiscent of Ding Yunpeng's (c.1547-1628) work, or even Su Dongpo's famous 'Wood and Rock'.

At first sight, Xu Bing's art (Lot 31) may appear to be Chinese calligraphy, but it is in fact English. His creation of a new script, as well as a completely unintelligible one in his other great masterpiece 'Tianshu' ('Book from the Sky', fig.7), is still rooted in tradition. In 'Tianshu' for example, which could appear at first sight to be Tangut (invented by the Western Xia dynasty 1038-1227, based on Chinese characters but unintelligible to readers of Chinese characters, fig.6), the quality of the woodblock carving of the characters is equal to that of any Song dynasty book.

One of the factors that makes contemporary Chinese ink art so appealing is the sense of timelessness. These paintings would not be out of place in either a traditional or modern setting. It does not seem incongruous therefore, to combine in this sale contemporary ink art with bronzes from the later Imperial period (Song/Qing dynasty), as they ultimately share the same literati aesthetic of elegance, simplicity, and tradition.

Figure 6 Tangut language, 12th century

Figure 7 Xu Bing, 'Book from the Sky', 1991

Figure 8 Fan Kuan, 'Travellers Among Mountains and Streams', 11th century

Tradition and Modernity: The Ancient Roots of Contemporary Chinese Ink Paintings

Dr. Edward Luper

人們可以有力地證明現代藝術起源於中國宋代。正如我們將看到的，在本次“麥克 格豪士：水墨與青銅”拍賣中，藝術家們的許多想法和美學理念都根植於十一世紀以來確立的傳統。此次拍賣的當代藝術家非常多元化：他們兼顧了男性和女性，出生於或居住在全球不同地域——中國、台灣、香港、美國和歐洲，從 20 世紀晚期活躍至今採用了風格各異的表現形式——從現代主義和抽象主義（劉國松、王冬齡、高行健）到觀念主義（徐冰），以及技術上對傳統水墨畫細緻入微的重現（李華弋、劉丹、李君毅）。然而，他們卻通過水墨這個媒介被連接在在一起，深深植根於傳統，同時融入了現代。這篇簡短的論文旨在為這些當代藝術家奠定根基的——那些傳統的文人思想和作品提供一個簡要的歷史背景。

在抽象表現主義出現之前的幾個世紀，圍繞僅用毛筆和水墨（士大夫的書寫工具）來創作繪畫的想法正在被具體化。這些士大夫都是飽讀詩書的精英，他們通過選賢舉能的科舉考試選拔出來，在政府任職。他們的想法和理論催生了一種引人注目的現代藝術形式。正如北宋學者蘇東坡（1037-1101）所陳述的:

論畫以形似，見與兒童鄰 。

蘇東坡重視捕捉事物的本質和藝術家的情感，而不是外在的相似：考慮到西方藝術家要到九個世紀後才能擺脫“形式相似”的觀念，這無疑是非常前衛大膽。因此，現代水墨藝術是有機地從中國傳統繪畫中脫穎而出，遠早於西方的現代主義思想。

蘇東坡受到禪宗思想的影響，認為既然在佛教的認知里這個短暫的世界在本體論上是錯誤的，為什麼還要在藝術上機械地模仿它呢？梁楷（約 1140-1210 年）和牧谿（1210？—1269 年？見圖 2）等禪宗佛教藝術家創作了高度簡潔的繪畫，雖然形式上看似簡單，但卻是經過深思熟慮的成果。他們專注於簡單的墨色，並避免使用顏色也是有其特定意圖的：顏色對他們來說只是這紛繁世界的一種感官幻覺。他們致力於剝去幻想，還原事物的核心或本質。呂壽琨（拍品77及78）所繪的蓮花畫最接近禪宗。

圖1蘇東坡像

“墨戲” 是另一個始自宋代的術語，但在當今的抽像畫家和書法家中仍然流行。米友仁（1075-1151）創作的一幅 12 世紀的水墨山水畫，在題詞中將其稱為“戲作”，這至少表明水墨畫具有一定的實驗性：是業餘愛好者的消遣而非完成品，這當然是一種虛假的謙虛。文人藝術家希望在他們的作品中散發出一種悠閒自在，而非刻苦勞累的感覺。他們爭辯說，真正的藝術不應是為了錢或在限定期限內為客戶所作的，而是為了在閒暇時真實地表達自我。這種文人的遊戲和休閒感，或許在李津的作品（拍品 38和39）中最能體現出來。

然而，明代畫家徐謂（1521-1593年）及其對“潑墨”技法的運用將水墨的概念提升到了另一個層次（見圖 3）。徐謂的水墨畫表現力極強，泰祥洲 (拍品 9)、劉國松 (拍品54) 或楊燕屏 (拍品89) 的作品無疑都受惠於他。徐謂極富表現力的風格是經過籌劃和深思熟慮的，這很像劉國鬆或楊燕屏的風格。徐的紙張用膠水上漿，以減少吸水性並使得墨水更容易被控制。深色墨水滴在較淺的濕墨水上，形成天鵝絨般的漸變效果。實際上，這與其說是“墨戲”，不如說是“墨計”，但這種簡潔的速寫感——捕捉藝術家的手——在藝術上被認為是非常受歡迎的，並且對中國水墨畫產生了持久的影響。王冬齡的書法（拍品58）和秦風的繪畫（拍品92）就是這種動態潑墨的縮影。

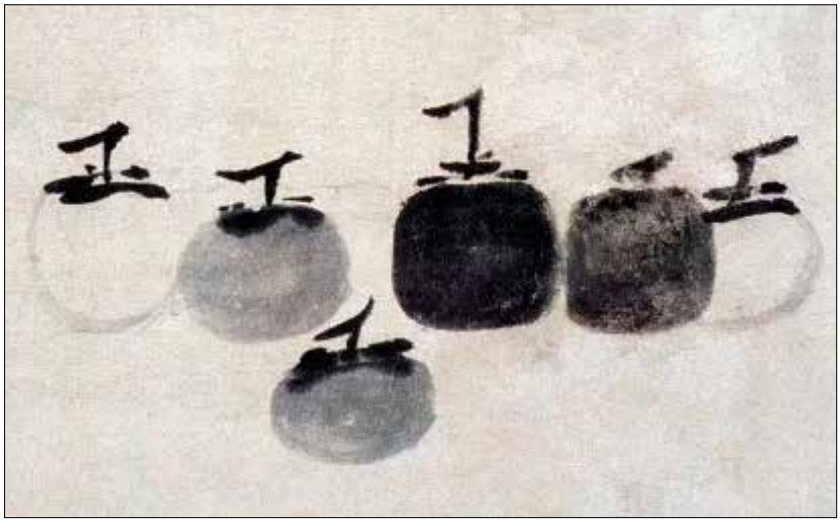


圖 2 牧谿《六柿圖》局部

圖 3 徐謂, 《雜花圖卷》局部, 十六世紀

圖4 石濤 《萬點惡墨卷》局部，十七世紀

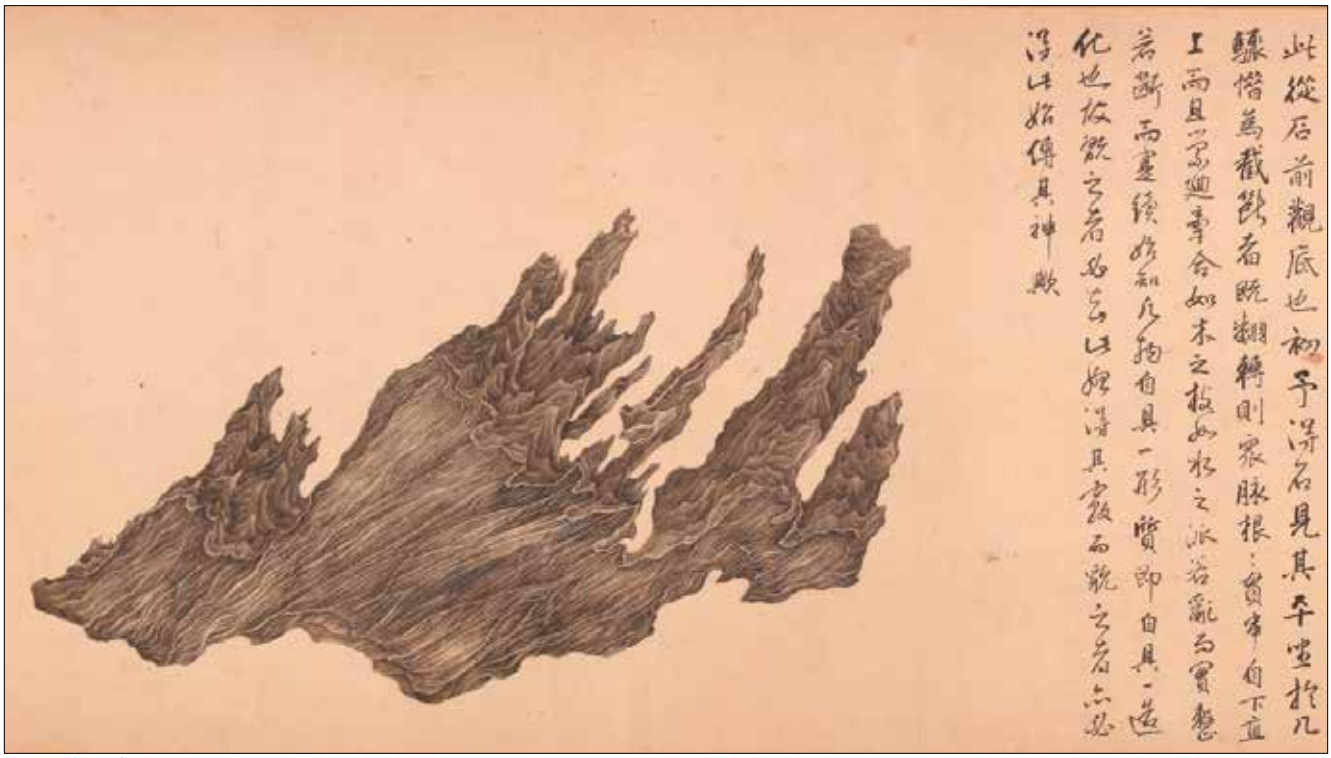


圖5 吳彬 《十面靈璧圖》局部

中國繪畫中的這種“素描”或“寫意”可能在八大山人（1626-1707 年）和石濤（1642-1702 年）時達到了頂峰。石濤的“萬點惡墨”是石濤顛覆和反諷美學理念的完美體現。這項工作挑戰著約定俗成的審美標準。隨著精心繪製的風景退化成飛濺的墨跡，觀眾被迫認識到這幅畫並不像最初聲稱的那樣直白。儘管它們被貼上了“惡”的標籤，但墨點開始呈現出一種抽象的美感。直到傑克遜· 波洛克 (Jackson Pollock) 才在西方看到這種抽象表達。

然而，並非所有當代中國畫家都以抽象為根基。李君毅（拍品 48 及 50）和李華弋（拍品編號 26）等藝術家從構圖、肌理和意像等元素上，採用了一種強烈地讓人聯想到宋代山水畫的水墨山水模式，但卻並非狹隘地模仿某一具體作品或樣式。他們的作品接近宋代早期大師范寬（約 950-1032 年）和郭熙（約 1020-1090 年）等人的具有紀念碑性的宏大體量的山水畫的影響。

劉丹 (拍品 23)、曾小俊 (拍品 57) 和 Hugh Moss (拍品 34 和 49) 的靈感也來自不同類型的文人水墨畫——石頭“肖像”。文人石是文人書齋和書桌上的裝飾品；它們彰顯著主人的個性和品位，風貌獨特，值得像人像一樣細緻入微地描摹。

米萬鐘（1570-1628）曾委託他的朋友兼同僚吳彬（約活躍於1583-1626年）從十個角度，描繪了米氏擁有的一塊珍貴石頭。這幅作品體現了晚明對“氣”的品味——怪異、新奇、稀有，好奇——這應是劉丹和曾小俊曾參考過的歷史先例。這種對木頭和樹木的描繪，也容易讓人聯想到丁雲鵬（c.1547-1628）的作品，甚至是蘇東坡著名的“木石”。

乍看之下，徐冰的作品（拍品 31）看似是中國書法，實則是英文。他所創造的新文字，以及他在另一部巨著《天書》中所創作的完全看不懂的文字，仍然根植於傳統。以《天書》為例，乍一看像是西夏文（由西夏王朝于1038-1227年間，以漢字為基礎發明，但漢字讀者看不懂），其木版雕刻質量媲美於任何宋代書籍。

使當代中國水墨藝術讓人著迷的原因之一是其永恆感。這些作品無論在傳統或現代環境中都融入地恰如其分。因此，在此次拍賣中將當代水墨藝術與後期（宋至清）的青銅器相結合似乎並不矛盾，它們都具有相同的文人審美，即優雅、簡約和傳統。

圖6 西夏文 十二世紀

圖7 徐冰《天書》 1991年

圖8 范寬《谿山行旅》十一世紀

BIOGRAPHIES

CHUN-YI LEE

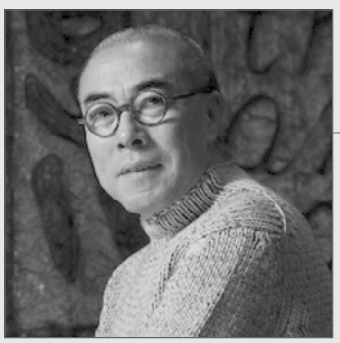
LOT 348 & 350

Chun-yi Lee was Born in Taiwan in 1965, but moved to Hong Kong in 1970 and graduated from the Chinese University of Hong Kong, where he was deeply influenced by his teacher Liu Kuo-sung. Lee obtained his MFA from the Graduate Program of Fine Arts of Tunghai University in Taiwan.

GAO XINGJIAN

LOT 387 & 388

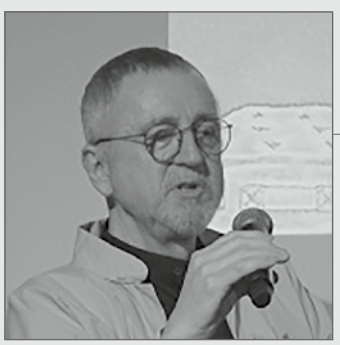
Born in Ganzhou, Jiangxi Province, in 1940, Gao Xingjian is best known for being awarded the Nobel Prize for Literature in 2000. Gao is a reminder of the close connection between painting and writing in Chinese culture and encapsulates the ideal of the well-rounded literati scholar. He has been a French citizen since 1998. In 1992 he was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government.



GU WENDA

LOT 343 & 344

Gu Wenda, born in Shanghai in 1955, was a leading figure of China's 1980s 'New Wave' art movement, and later a prominent member of China's art diaspora when he moved to New York in 1987. He originally studied traditional ink painting at the Zhejiang Academy of Fine Arts and achieved a superlative degree of technical skill which he put to devesting effect during the exciting era of China's opening up policy.



HUGH MOSS

LOT 334 & 349

Hugh Moss, also known as the Master of the Water, Pine and Stone Retreat occupies a unique position as both a highly respected dealer of Chinese art and a master of the literati tradition of ink painting. He grew up the son of a prominent London antiquities dealer, and eventually set up his own business in his home city before relocating to Hong Kong.

LOT 326

LI HUAYI

Li Jin, born in Tianjin in 1958, and his work belongs to the ‘New Literati’ movement of Chinese ink painting but are more quirky than most, exuding a hedonistic and charming appreciation for the simple things in life, notably food, wine and sex, but also bathing and sleeping etc. Li Jin graduated in 1983 from the Chinese Painting Department of the Tianjin Academy of Fine Arts, where he served as Associate Professor until 2018. In 1984, inspired by the examples of van Gogh and Gauguin, he went to Tibet in search for an authentic life and primal connection to nature. Upon leaving Tibet in 1993, he set out to embrace the shifting realities of contemporary China under liberalization. Influenced by his encounter with the New Literati painter Zhu Xinjian in Nanjing, and inspired by his new life in a Beijing hutong, he developed an aesthetics of xianhuo, or “aliveness.”

LOT 338 & 339

LI JIN

Li Huayi was born in Shanghai in 1948. As a child, Li began studying ink painting with a family friend, Wang Chuantao (1903-1978), as well as Western-style painting with Zhang Chongren (1907-1998), who had trained at the Royal Academy of Arts in Brussels. Li was thus well trained in the technical skills of European painting and traditional Chinese painting. In the late 1970s, after the Cultural Revolution, Li Huayi traveled throughout China’s significant scenic, historic and cultural sites including the monumental peaks of Huangshan in Anhui Province, which are often depicted in many of his paintings. In 1982, he moved to the United States.

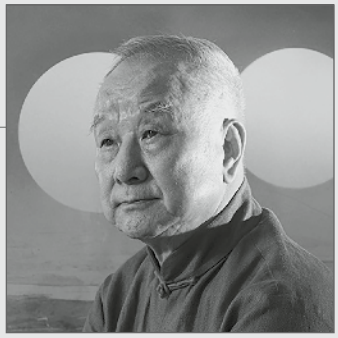
LOT 315

LI XUBAI

Li Xubai was born in Fuzhou, Fujian Province, 1940. He moved to Hong Kong in 1979, where he has been the editor of art magazines such as ‘The World of Collectors’ and ‘Dragon Roots Art Magazine’. He moved again in 1996, but this time to Canada, where he now lives. Although he began his artistic career by teaching himself Western-style painting, he was interested in Chinese classical literature, poetry and landscape painting since the 1960s.

LOT 354

LIU KUO-SUNG



Born in Bangbu, Anhui Province, in 1932, Liu Kuo-sung (also Liu Guosong) is sometimes known as the ‘Father of Modern Chinese Ink Painting’. He is recognised as one of the earliest and most important advocates and practitioners of modernist Chinese art. He moved to Taiwan in 1949. In 1956, Liu graduated from the Fine Arts Department of the National Taiwan Normal University, where he studied both traditional brush-and-ink and Western-style painting techniques.

BIOGRAPHIES

LIU QINGHE

LOT 367

Born in Tianjin in 1961, Liu Qinghe graduated from the Tianjin Academy of Arts and Crafts in 1976, and later received graduate training from both the Folk Art Department and the Chinese Painting Department at the Central Academy of Fine Arts, Beijing. Over the years, Liu has sought to find ways to make ink painting relevant to contemporary life and has created a series of paintings that focus on fleeting moments in people's daily lives.

LIU DAN

LOT 323

Born in Nanjing, Jiangsu Province, in 1953, he studied the Confucian classics, poetry, painting, and calligraphy from his grandfather at an early age. After the disruption of the Cultural Revolution and joining the Nanjing Red Guards, Liu returned to traditional painting under Ya Ming (1924-2002) at the newly reopened Jiangsu Academy of Chinese Painting, Hangzhou, from 1978 to 1981. He later moved to Hawaii and studied Western art. Liu then moved to New York in 1992, and after fourteen years there, he returned to China in 2006.

LO CH'ING

LOT 382 & 383

Born in Qingdao, Shandong Province, in 1948, Lo Ch'ing is not just a painter, but also a poet and calligrapher. He moved to Taiwan with his parents in 1949. At an early age, Lo learned classical ink painting of the court tradition from the ink painting master Pu Ru, a member of the Qing Imperial family. Subsequently he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a professor of literature and a professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague, and mainland China.

LIU SHOU-KWAN

LOT 377 & 378

Born in Bangbu, Anhui Province, in 1932, Liu Kuo-sung (also Liu Guosong) is sometimes known as the 'Father of Modern Chinese Ink Painting'. He is recognised as one of the earliest and most important advocates and practitioners of modernist Chinese art. He moved to Taiwan in 1949. In 1956, Liu graduated from the Fine Arts Department of the National Taiwan Normal University, where he studied both traditional brush-and-ink and Western-style painting techniques.

LOT 392

QIN FENG

Born in the Xinjiang Uyghur Autonomous Region in 1961, Qin Feng is an iconoclastic artist who is actively involved in China's avant-garde art movement. Being an eclectic ink artist, Qin Feng is committed to integrating Eastern and Western styles. Xinjiang, Berlin, Boston, and Beijing, places where the artist calls home, infused his artwork with a global perspective that led him to a bold and significant artistic path - extending the tradition of classical Chinese ink painting and calligraphy.

LOT 374 & 394

QIU DESHU

Qiu Deshu, born in Shanghai in 1948, was one of the earliest artists on the mainland to receive international recognition in the post Mao era. As a child he studied traditional ink painting and seal carving, but his interest in the traditional arts was interrupted by the Great Proletarian Cultural Revolution, during which he was sent to work at the Number Eighteen Shanghai Plastics Factory. At the close of that tumultuous period, he rededicated himself to art and co-founded the Grass Painting Society. However, his interest in abstraction was deemed too 'bourgeois' and he was ordered to cease painting during the Anti-Spiritual Pollution Campaign of 1983. In 2008, he was honored with a major solo exhibition at the Shanghai Art Museum, and he remains one of the most influential and active contemporary ink artists today.

LOT 364

QIU JIE

Qiu Jie was born in Shanghai in 1961. He started to learn painting by copying illustrations of the Red Guards in newspapers from the age of ten. In 1981, he graduated from the School of Decorative Arts in Shanghai and began to work as an art designer in the Shanghai Instrument Factory. Qiu had his first solo exhibition at the age of 24. In 1989, recommended by two Swiss artists, Qiu Jie commenced his study of multimedia art at the School of Fine Arts in Geneva. He is currently living and working in China, France, and Switzerland.

LOT 309

TAI XIANGZHOU

Born in 1968 to a scholarly family in the provincial capital of Yinchuan, Ningxia, in north-central China, Tai began his training in Chinese calligraphy at the young age of four. After studying interactive design in Auckland, New Zealand, he led successful careers in digital media and conservation, founding the cultural magazine 'Chinese Heritage'.

BIOGRAPHIES

TONG YANGTZE

LOT 318

Born in Shanghai in 1942, Tong Yang-tze begn to practice calligraphy at the age of eight in the styles of the fourth century Jin dynasty calligrapher Wang Xizhi (303-361) and Tang dynasty governor Yan Zhen-qing (709-785). She received her BFA from the National Taiwan Normal University, and later studied oil painting and ceramics at the University of Massachusetts, where she received an MA degree in 1970.

WANG DONGLING

LOT 358

Wang Dongling was born in Jiangsu Province in 1945. When he was 17, he was admitted into the Department of Fine Arts at Nanjing Normal University and studied calligraphy. The classes were interrupted, however, by the Cultural Revolution during the 1960s, but Wang survived the turmoil by writing big-character posters featuring a revolutionary slogan for posting in a public place, a job that ironically provided him with an artistic freedom not available at the university. After the Cultural Revolution, Wang attended the Zhejiang Academy of Fine Arts in Hangzhou and received his MFA degree in 1981; he has taught there (now the China Academy of Art) ever since, and he is currently vice-chair of the Calligraphy Department.

WANG TIANDE

LOT 371 & 372

Born in Shanghai in 1960, Wang Tiande is one of the most innovative calligraphers in China. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity.

WEI LIGANG

LOT 381 & 394 & 397

Wei Ligang was born in Datong, the first capital of the Northern Wei Dynasty (386-534) and home to the famous Buddhist grottoes of Yungang, which instilled in him a fondness for the grandeur of Han (202 BC- 220 AD) and Tang dynasty (618-907) art. Wei's father was an art-loving railroad worker, who inspired in Wei an interest in both mechanics and calligraphy. When he was 17, Wei entered the mathematics department of Nankai University, where he honed his logical and analytical skills. Wei also became President of the University Calligraphy Society, where he came under the mentorship of the local masters Li Henian (1912-2000), Wang Xuezhong (1925-2013), and Sun Boxiang (1934-) in classical poetry and epigraphic scripts. Wang Xuezhong, an early pioneer of Modern Calligraphy, was especially influential to Wei.

XU BING

LOT 331

Xu Bing, born in Chongqing, Sichuan Province, is one of modern China's internationally acclaimed artists. He originally entered the Printmaking Department of the Central Academy of Fine Arts, Beijing, in 1977, and eventually began to teach and acquired his Master of Fine Arts there. Xu moved to the United States in 1990 where he was invited by the University of Wisconsin–Madison. He then resided in the United States until his appointment as vice-president of the Beijing CAFA in 2008.

LOT 375

YANG JIECHANG

Born in Foshan, Guangdong, in 1956, a teenager during the Cultural Revolution, he was apprenticed to a master calligrapher. Between 1974 and 1978, Yang studied paper mounting, folk art, and traditional painting at the Foshan Folk Art Research Institute; for the following four years he continued his study of Chinese painting at the Guangzhou Academy of Fine Arts. After his graduation, he took up two years of formal studies of Daoism under the Master Huangtao at Mount Luofu, which had had a profound influence on his art. Upon his marriage to the writer and critic Martina Köppel-Yang, he moved to Paris in 1988, and he has been living and working in Paris and Heidelberg since then.

LOT 389

YANG YANPING

Yang Yanping is famous for her paintings of Autumn and lotus; with impressive compositions of saturated reds, golds and ink on paper, her works strays close to pure abstraction. She studied architecture at Tsinghua University, where she married one of her painting teachers, Zeng Shanqing. After she graduated in 1958, and a brief spell of teaching factory design, Yang decided to study art at the Oil Painting Department of the Beijing Art Academy. At the same time she studied traditional Chinese painting on her own. In 1986, both Yang and her husband were awarded fellowships from the State University of New York at Stony Brook, and they have remained in America ever since.

LOT 357

ZENG XIAOJUN

Zeng Xiaojun was born in Beijing in 1954. He graduated from the Central Academy of Fine Arts, Beijing, in 1981, specialising in mural painting. He moved to the United States in 1983 and lived for the next fourteen years in Boston, where he exhibited and taught until 1997.

LOT 312

ZHANG HUAN

Zhang Huan was born in Anyang, Henan Province in 1965. He is an internationally recognised artist whose versatility is evident in performance, photography, sculpture, and installation.

LOT 361

ZHENG CHONGBIN

Zheng Chongbin was born in Shanghai in 1961 and attended the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1980, specialising in figure painting in the Chinese historical style. After graduating in 1984, he taught painting at his alma mater for four years and began to create abstract works, highlighting the interplay between black and white and the spatial aspects of ink painting as a material. His experimental ink paintings were exhibited in a solo show in 1988 at the Shanghai Museum of Art. Later, he travelled to the United States as a student and received his MFA from the San Francisco Art Institute in 1991. He currently lives near San Francisco Art Institute and maintains a studio in Shanghai.

301

301
A BRONZE LAMP
Han Dynasty
Cast with a trumpet-shaped base, the waisted body rising towards a shoulder accentuated with a raised horizontal string band, the straight neck supporting a round basin at the top, the surface covered with a malachite-greenish and copper-brownish patina.
14cm (5 1/2in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

漢 銅燈

For a similar bronze lamp, Warring State period, see *The Complete Collection of Bronzes Unearthed in China*, vol.6, Beijing, 2019, pl.364.

302

302
A BRONZE GARLIC-HEAD VASE
Han Dynasty
Of compressed globular body rising from a tall tapering foot, to a long slender neck terminating in a bulbous garlic-shape head, the base with *taotie* mask loop, the surface patinated with variegated patches of malachite-green and copper-brown.
38.5cm（5 1/4in) high.

£1,500 - 2,000
CNY13,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

漢 銅蒜頭瓶

See a similar garlic head bottle, dated late Warring States period to Western Han dynasty, illustrated by D.Failla, *Food for the Ancestors Flowers for the Gods*, Genova, 2017, p236, pl.10.1.

Compare with a related bronze garlic-mouth vase, Han dynasty, which was sold at Sotheby's London, 2 November 2022, lot 208.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

303
A RARE BRONZE PERFUME FLASK AND COVER
Sui/Tang Dynasty
Of ovoid shape rising from a short tapered foot to a long waisted neck and flaring mouth rim, the domed cover surmounted by a lotus-bud finial, with mottled green and brown patina.
15cm (5 3/4in) high. (2).

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

隋/唐 銅長頸瓶

Provenance: James Marshall Plumer (1899-1960), Michigan.

來源：James Marshal Plumer (1899-1960) 舊藏, 密歇根

Exhibited: The Detroit Institute of Arts, 6 March- 8 April, 1962 (by repute)

James Marshall Plumer (1899-1960) was a noted professor and expert on Asian art. Plumer undertook extensive studies abroad, visiting ancient temples and monuments in China, becoming fluent in Chinese, and working as an administrative officer with the Chinese government's Maritime Customs. He was a member of the American Oriental Society, the Royal Asiatic Society, the Chinese Art Society of America, the Japan Society, the Association for Asian Studies, and the Archaeological Society of America. After Plumer passed away, the Detroit Institute of Arts presented a memorial exhibition that featured his collection.

For a related bottle vase, Tang dynasty, see also *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, Beijing, 2006, no.156. Another related bronze, Sui/Tang dynasty, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no.330.

Compare also with a similar bronze bottle vase, Tang dynasty, which was sold at Bonhams London, 11 May 2021, lot 64.

303

304
A BRONZE LAMP
Han Dynasty
Cast with a trumpet-shaped foot, the waisted body rising towards a rounded shoulder, bisected by a raised stepped rib, the splayed neck supporting a circular basin at the top, the surfaces covered with a malachite-greenish and copper brownish patina.
16.5cm (6 1/2in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

漢 青銅燈

For a similar bronze lamp, Warring State period, see *The Complete Collection of Bronzes Unearthed in China*, vol.6, Beijing, 2019, pl.364.

304

305

305
A BRONZE RECTANGULAR PEAR-SHAPED VASE
Song/Yuan Dynasty
Of rectangular section rising from a tall tapering foot to outward curving body and narrow waisted neck flanked by a pair of *taotie*-mask handles issuing loops, decorated around the exterior with several registers of lappets and stylised florets.
17.8cm (7in) high.

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

宋/元 銅鋪首耳方壺

306

306
A PAIR OF BRONZE PEAR-SHAPED VASES
Song/Yuan Dynasty
Each decorated on the lower bodies with a wide band of stylised motifs reserved on a S-shape scroll ground, rising from a flared foot with a band of floral patterns, the necks cast with archaistic *taotie* masks on key-fret ground, flanked by a pair of handles issuing from mythical-beast heads.
Each, 22cm (8 3/4in) high. (2).

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

宋/元 銅饕餮紋獸耳壺一對

Compare with a related bronze double-handled vase, Southern Song/ Jin dynasty, in the Henri Cernuschi collection, illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.134, no.83.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

307
A BRONZE CANDLE HOLDER
Tang Dynasty
In two sections, the lower drip pan with gently everted rim rising from a bell-shaped base surmounted by a waisted shaft, the upper section with small drip-pan surmounted by a wide cylindrical mouth. *30cm (11 3/4in) high.* (2).

£6,000 - 8,000
CNY50,000 - 67,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

唐 銅燭臺

Provenance: acquired from John Sparks Ltd., London, 1970s (by repute)

來源：傳從John Sparks Ltd.處獲得，倫敦，1970年代

Bronze examples of Tang dynasty candle holders are rare. However, related examples can be found in pottery. See for example, a related straw-glazed candlestick, Tang dynasty, illustrated by H.Tseng and R.P.Dart, *The Charles B.Hoyt Collection*, Boston, 1964, pl.62. See also a similarly-shaped sancai-glazed candlestick, Tang dynasty, illustrated by W.Watson, *Tang and Liao Ceramics*, London, 1984, p.72, fig.42.

308

A RARE AND IMPORTANT SILVER-INLAID BRONZE FIGURE OF GUANYIN

He Chaozong seal mark, late Ming Dynasty

The exquisitely cast Goddess of Mercy standing on swirling clouds, swaying gently, her left hand gently resting on her right wrist, both elegantly raised with her fingers beautifully coiled, the benevolent facial expression with her eyes downcast in affectionate and meditative contemplation, her flowing robes inlaid with silver-wire patterned as continuous foliate lotus scrolls, cascading down to her feet, draped around the shoulders and open to reveal the chest with a beaded necklace attached with a *ruyi* fungus pendant, the back with seal mark.

60cm (23 1/2in) high.

£100,000 - 200,000
CNY840,000 - 1,700,000

明晚期 銅嵌銀絲觀音立像
「何朝宗」篆書款

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.7.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1988年，編號7

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The present silver-inlaid bronze figure of the Goddess of Mercy is rare and only a few bronze figures of Guanyin of comparable size with similar hand gestures, dated to the Ming dynasty, seem to be recorded. The present lot also exhibits a similar thickness of the silver wire inlay, typical of late Ming dynasty bronzes. Whereas the silver inlay on later examples is usually much thinner. See three similar silver-inlaid bronze figures of Guanyin, Shisou marks, Ming dynasty, in the Qing Court Collection, illustrated in *Classics of the Forbidden City: Guanyin in the Collection of The Palace Museum*, Beijing, 2012, pls.43-45. Compare also with a 16th/17th century silver-inlaid figure of Guanyin, with two-character 'Shisou' mark, which was sold at Bonhams Hong Kong, 27th May 2021, lot 27; and another silver-inlaid bronze figure of Guanyin, with four-character 'Yutang Shisou' mark, Qing dynasty, which was sold at Christie's Hong Kong, 28th May 2014, lot 3529.

He Chaozong was a celebrated early 17th century potter who specialised in blanc de Chine wares. Indeed, one can see a related blanc de Chine figure of Guanyin, He Chaozong mark, Ming dynasty, in the Qing Court Collection, illustrated in *Dehua Wares Collected by the Palace Museum I*, Beijing, 2016, pp.43-45. One of the possibilities is that the bronze Guanyin was directly modelled after the blanc de Chine example. This is not unique; see for example, a related rare and large silver-inlaid bronze figure of Buddha, with inlaid He Chaozong seal mark, which was sold at Bonhams London, 11 May 2017, lot 108.

The various examples of bronze and porcelain figures of Guanyin from this time related to the increased demand due to the spread of the Guanyin cult from the late Ming period onwards. This may in part have been spurred by images and statues of the Virgin Mary which were brought to China following Spanish and Portuguese presence in the region in the 16th century from Macau and the Philippines; indeed, there are striking similarities between ivory carvings of Guanyin and Christian iconography; see for example, an ivory carving of Guanyin with a boy in her arms, Ming dynasty, illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, p.297, no.179.

Ultimately however, Guanyin was seen as a compassionate saviour who hears the woes of humankind, regardless of age, gender, or social class. Guanyin became a popular intercessor for humanity to understand divine salvation. In times of increasing political instability and social flux such as the late Ming period and early Qing era, Guanyin would have been a source of comfort for many on the margins of society. As the 'Bestower of Sons', Guanyin was venerated by women who sought to have sons of their own. In Confucian China, women were expected to stay within their domestic spaces, where such personal devotional objects offered opportunities to interact intimately with the divine. Perhaps the increased demand for bronze and porcelain statues reflects the growth of small household shrines, that would have allowed people to create a direct link as the faithful sought to emulate and aspire toward this image of divine compassion and motherhood.

Due to the development of metallurgical technology, Ming dynasty bronzes ranked among the most exquisite and admired products of China's so-called 'second bronze age'; see *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900* , Phoenix, 1993, p.11. The present lot encapsulates the high level of craftsmanship achieved at the time.

Bonhams, London, 11 May 2017, lot 108.

Bonhams, Hong Kong, 27 May 2021, lot 27.

309 W TP
TAI XIANGZHOU (b.1968)
Cosmos Worlds 1 and 2, 2014
Two paintings, ink on paper, each framed.
45cm high x 75cm wide (17 3/4in high x 29 1/2in wide). (2).

£6,000 - 8,000
CNY50,000 - 67,000

泰祥洲(1968年生) 天象世界1和2 水墨紙本 鏡框 2014年作

Born in 1968 to a scholarly family in the provincial capital of Yinchuan, Ningxia, in north-central China, Tai began his training in Chinese calligraphy at the young age of four. After studying interactive design in Auckland, New Zealand, he led successful careers in digital media and conservation, founding the cultural magazine 'Chinese Heritage'.

In 2003, his encounter with the painter Liu Dan pushed him to further explore the techniques of traditional Song and Yuan dynasty paintings. By 2006, Tai had devoted himself to ink painting and had begun to investigate Chinese landscape paintings from the perspective of astrology. Under the mentorship of philosopher Bao Lin, he completed his PhD from Tsinghua University in 2012 with a dissertation entitled '*Phenomena of the Universe-The Concepts and Structure of Chinese Landscape Paintings*.' This work was highly admired by renowned art historian Fang Wen, who recommended the book in the preface and recommended for publishing by the Zhonghua Book Company.

Attending to the nature of the materials of painting, Tai has researched traditional papermaking techniques and now paints exclusively on paper and silk produced by tenth-century methods. He also only uses ink from the Qianlong era (1736-1795), which is considered to be one of the highest-quality inks. In addition to painting, Tai in 2010 created an interactive and multimedia installation based on classical Chinese cosmology, 'The Gateway of Expedient Means', modelled on medieval revolving repositories of Buddhist sutras and constructed in wood using traditional mortise-and-tenon joinery. He currently lives and works in Beijing.

Tai Xiangzhou's works are in the Art Institute of Chicago; the Arthur M.Sackler Museum, Harvard University; the Asian Art Museum of San Francisco; the Brooklyn Museum; Princeton University Art Museum; and Yale University Art Gallery.

For related paintings by Tai Xiangzhou, see *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, pp.44-45.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

310

310
A BRONZE ARCHAISTIC PEAR-SHAPED VASE
Yuan/early Ming Dynasty
The elegantly elongated ovoid body rising from a spreading foot with key-fret band to a tall cylindrical neck, the shoulders decorated with four long cicada lappets, flanked by a pair of *taotie*-mask handles issuing small loops, the bronze with a dark chocolate-brown patina.
25cm (10in) high.

£4,000 - 6,000
CNY33,000 - 50,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

元/明早期 銅蟬紋鋪首耳瓶

Provenance: Ulrich Hausmann collection
Sotheby's Hong Kong, 8 October 2014, lot 3394.

來源：Ulrich Hausmann 舊藏
香港蘇富比，2014年10月8日，拍品編號3394

Similar decoration of divided lappets running up the shoulder can be found on a double-handled pear-shaped vase, Yuan dynasty, illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.136, no.86. Similar lappets are also found on a double-handled pear-shaped vase, Yuan dynasty, illustrated D.Failla, *Food for the Ancestors Flowers for the Gods: Transformations of Archaistic Bronzes in China and Japan*, Genoa, 2017, p.308, no.22.2. Another vase with similar lappets, 12th/14th century, is illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, p.24, no.14.

311

311
A BRONZE 'ARROW' VASE
Song/Yuan Dynasty
Of archaistic form, the globular body cast with four edges and rising to a galleried square mouth rim, all supported on a spreading foot, the neck flanked by a pair of tubular handles cast with a *leiwen* ground, the upper neck with a band enclosing archaistic motifs against a *leiwen* ground, the body similarly cast with two further registers enclosing archaistic designs, the bronze patinated to a dark coppery-brown tone.
21.7cm (8 1/2in) high.

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

宋/元 銅夔龍紋貫耳方壺

Provenance: Ulrich Hausmann collection
Sotheby's Hong Kong, 7 October 2014, lot 3385.

來源：Ulrich Hausmann 舊藏
香港蘇富比，2014年10月7日，拍品編號3385

The present lot's archaistic form, made for the altar or scholar's study, can be found in porcelain. For a closely related bronze 'arrow' vase of similar archaistic design, recently excavated from a chamber beneath the Zhenhai Pagoda, built in 1321 at Haiyan in Zhejiang Province, see R.Kerr, 'Rethinking some Later Chinese Bronzes' in *Arts of Asia*, Nov-Dec, 2013, pp.91-92, where she notes that the scholars who wrote up the excavation report considered the delicate bronze vessels of Song/Yuan date, such as the one mentioned above, to be among the most valuable relics in the 47 groups of objects.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

312 W TP
ZHANG HUAN (b.1965)
Untitled, 2006
Ink on paper, framed.
119cm long x 80cm wide
(46 3/4in long x 31 1/2in wide).

£800 - 1,000
CNY6,700 - 8,400

張洹（1965年生） 無題 水墨紙本 鏡框 2006年作

Provenance: Galerie Volker Diehl, Berlin
Sotheby's Hong Kong, 4 April 2016, lot 581 (part lot)

Published, Illustrated and Exhibited:
Chinese Ink Paintings Now, New York, 2010, p.234.

來源：Galerie Volker Diehl, 柏林
香港蘇富比，2016年4月4日，拍品編號581（部分拍品）

Zhang Huan was born in Anyang, Henan Province in 1965. He is an internationally recognised artist whose versatility is evident in performance, photography, sculpture, and installation.

After graduating from Henan University, Kaifeng, and teaching art and art history for three years, Zhang moved to Beijing in 1991. He studied oil painting at the Central Academy of Fine Arts. Actively involved in the avant-garde while living in the famous Beijing East Village, a dilapidated cluster of houses inhabited by young artists in the early 1990s, Zhang moved away from classical art in 1992 and started his signature performances that explore how the body could be a material for art. He continued his performances involving feats of endurance after he moved to New York in 1998 and soon earned international recognition. A survey exhibition was held in New York at Asia Society in 2008.

Since moving to Shanghai in 2006 and opening a large studio, Zhang Huan has also explored the possibilities of ink, which he had studied in college. His works in ink and acrylic, or simply ink on paper are visual metaphors of a persistent theme in all of his art, namely the question of the nature of reality and the power of culture. In one untitled work of 2006, for instance, the face of a naked male figure, almost submerged in water, is obliterated by blotches of ink and a horse is placed on his shoulders. It is another example of Zhang Huan's interpretation of the body as a tool which can amplify one's understanding of life; see U.Grosenick and C.H.Schubbe, *China Artbook*, Cologne, 2007, pp.595-599.

313

313
A RARE BRONZE TALL OCTAGONAL CUP
Yuan Dynasty
Crisply cast with eight tapering sides rising from a spreading foot, the exterior with panels enclosing a diamond-pattern, the bronze of dark chocolate-brown tone.
12.1cm (4 3/4in) high.

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元 銅菱形紋八角杯

During most of the Song dynasty, ceramic vessels were circular or lobed in section, but in the Yuan dynasty, a secondary, parallel taste emerged for polygonal vessels, evinced by several 14th century blue and white octagonal bottles and jars from Jingdezhen. For a discussion on this, see *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, p.33.

314

314
A SMALL BRONZE WINE VESSEL, HU
12th/13th century
Expertly cast in elegant pear shape, rising from a tall spreading foot to a waisted neck, the exterior with mottled green and brown patina.
15cm (6in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十二/十三世紀 銅壺

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

315 W TP
LI XUBAI (b.1940)
Lush Mountain in Smoky Clouds, 2015
Ink and pigment on *xuan* paper.
178cm long x 97cm wide (70in long x 38 1/4in wide).

£5,000 - 8,000
CNY42,000 - 67,000

李虛白（1940年生） 雲煙翠嶂 水墨設色紙本 立軸 2015年作

Li Xubai was born in Fuzhou, Fujian Province, 1940. He moved to Hong Kong in 1979, where he has been the editor of art magazines such as 'The World of Collectors' and 'Dragon Roots Art Magazine'. He moved again in 1996, but this time to Canada, where he now lives. Although he began his artistic career by teaching himself Western-style painting, he was interested in Chinese classical literature, poetry and landscape painting since the 1960s.

His paintings are influenced by the Song masters of the 12th century, but he maintains his connection with the contemporary world by creating a seemingly flat pictorial space and a pixilated effect that reminds one of digital media. By choosing to paint in a classically derived style, Li Xubai asserts his cultural identity while working in a foreign land. The poems he inscribes on his paintings in traditional literati fashion usually mention his foreign residence, echoing numerous inscriptions by painterly predecessors who wistfully invoked their own political exile. In the present lot for example, Li wrote in the Song dynasty lyric-metre-style. According to the inscription, this painting and the poem were made in Canada at his home.

Li's works have been exhibited widely, including at the University Museum and Art Gallery at the University of Hong Kong, Saatchi Gallery in London, and the He Xiangning Art Museum in Shenzhen.

Compare with a related painting by Li Xubai, which was sold at Christie's Hong Kong, 29 May 2022, lot 1010.

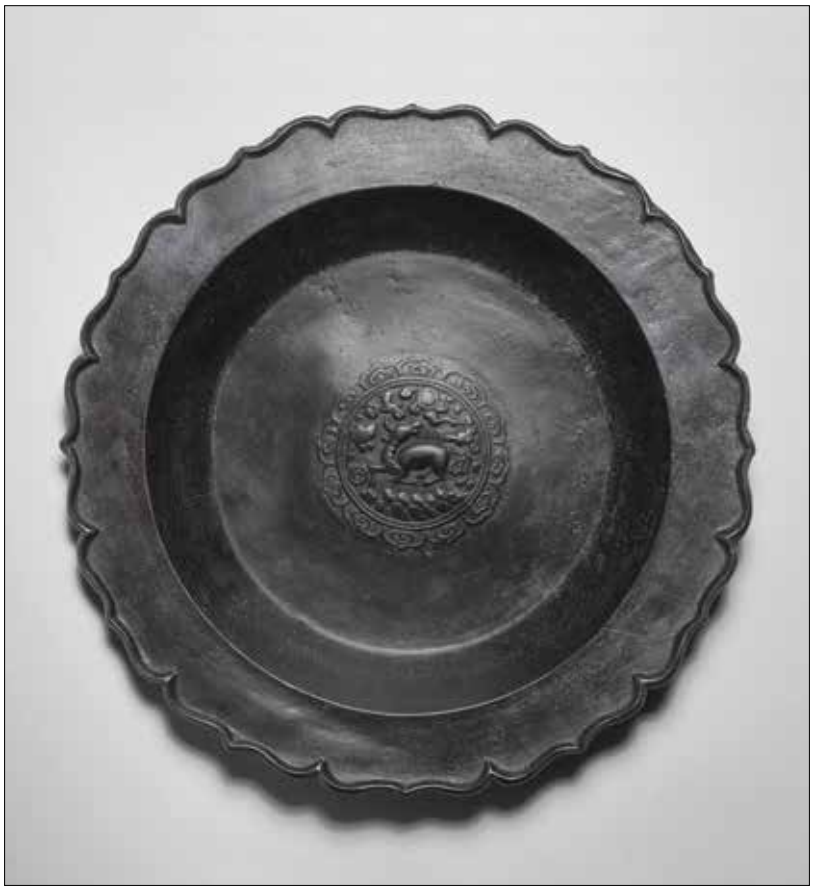
316

316
A BRONZE BARBED-RIM DISH
Yuan Dynasty
Heavily cast with curving sides rising to an everted rim with raised barbed edges.
26.5cm (10 1/4in) wide

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元 銅葵口盤



317

317
A RARE BRONZE BARBED-RIM 'XINIU GAZING AT THE MOON' BASIN
Yuan Dynasty
Deftly cast with deep curving sides rising to an everted barbed rim imitating mallow petals, the centre of the well with a medallion enclosing a *xiniu* gazing up at the moon, surrounded by clouds, the metal with a dark-brown patina.
40.5cm (16in) diam.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元 犀牛望月葵口銅盤

The mythical single-horned creature cast in the well of the present lot is known as a *xiniu*; see for example, a single-horned mythical animal gazing at a crescent moon, but formed as a bronze mirror stand, 14th/15th century, illustrated by M.Maucuer, *Bronzes de la Chine imperiale des Song aux Qing*, Paris, 2013, p.122.

The design of 'a *xiniu* gazing at a moon' (犀牛望月) illustrates the myth that this mythical animal has the magical power of communicating with the heaven with their crescent-shaped horns. This decorative motif appeared first in the Song dynasty and remained popular throughout the following centuries on various materials including porcelains, textiles and metalworks etc. See for example, ceramic dishes with this design, Song dynasty, illustrated by J.Wirgin, *Sung Ceramic Designs*, Goteborg, 1970, pls.93 and 101.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

318 W TP
TONG YANGTZE (b.1942)
Not Acting Does Not Imply an Inability to do so (Mencius), 1996
Ink on paper, framed.
69cm long x 137cm wide (24 1/4in long x 54in wide).

£4,000 - 6,000
CNY33,000 - 50,000

董陽孜（1942年生） 是不為也，非不能也（孟子） 水墨紙本 鏡框
1996年作

Born in Shanghai in 1942, Tong Yang-tze begn to practice calligraphy at the age of eight in the styles of the fourth century Jin dynasty calligrapher Wang Xizhi (303-361) and Tang dynasty governor Yan Zhenqing (709-785). She received her BFA from the National Taiwan Normal University, and later studied oil painting and ceramics at the University of Massachusetts, where she received an MA degree in 1970.

Tong, who currently lives and works in Taiwan, has gradually developed her own visual language that benefits from her previous training in different mediums and art-forms. Inspired by philosophical works like the *Dao De jing* and texts from Confucius and Mencius, Tong creates powerful calligraphic works in cursive style (*caoshu*) that reach toward the extremes of abstraction. Characters are dramatically distorted but usually remain decipherable so that there is a sustained dialogue between content and style, meaning and autonomous gesture. Variations in the width and character of the lines/strokes serve to sustain the effect of movement generated in the execution of each character and contribute to dramatic overall visual effects. Moreover, Tong's works - titled with the phrase calligraphed - are not only visually beautiful but are also profound in content.

Tong Yangtze's works are in several important museums and collections, including the Kaohsiung Fine Art Museum, Taiwan; Taipei Fine Art Museum; the Olenska Foundation, Geneva; City University of Hong Kong; and the Taiwan National College of the Arts.

See a related work by Tong Yangtze, illustrated in *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, pp.166-167.

319

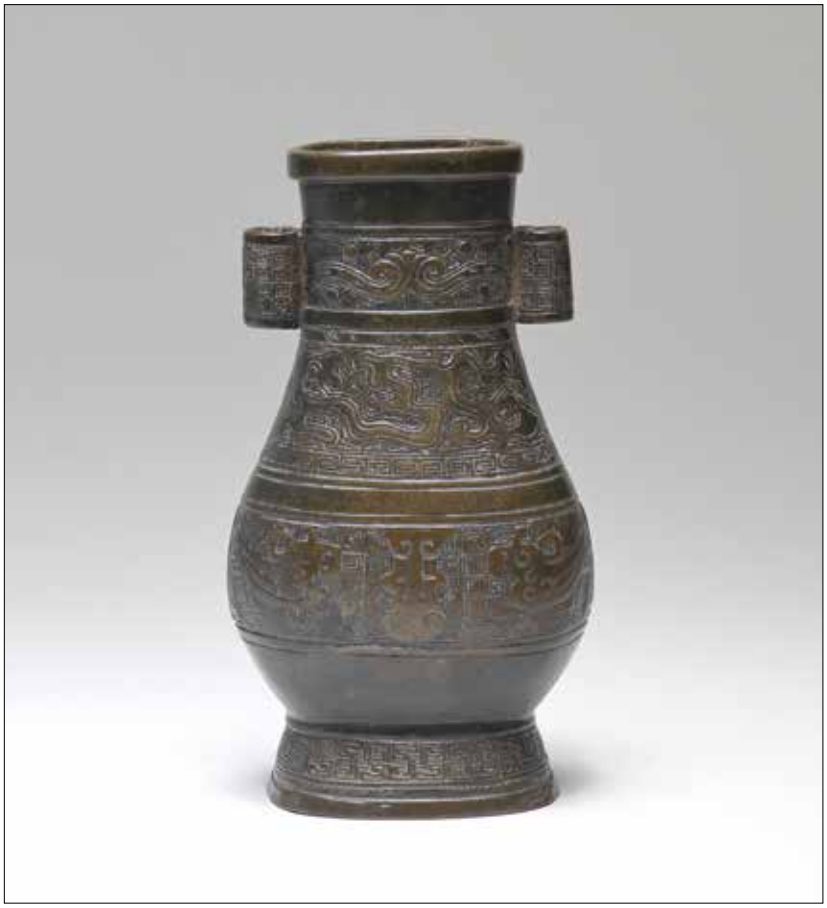
319
AN ARCHAISTIC BRONZE SQUARE PEAR-SHAPED VASE
Yuan/Ming Dynasty
The pear-shaped vase of square section, crisply cast around the exterior with three registers, the upper section with *leiwen* band, the middle and lower sections with archaistic stylised *chilong*, flanked by a pair of *taotie*-mask handles issuing loose rings.
23cm (9in) high.

£1,500 - 2,500
CNY13,000 - 21,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元/明 銅鋪首銜環耳螭龍紋方壺

Compare with a related square-bodied vase, with similar stylised pattern, late Yuan/early Ming dynasty, illustrated by D.Failla, *Food for the Ancestors, Flowers for the Gods*, Genoa, 2017, p.223, no.7.10.



320

320
A BRONZE 'ARROW' VASE
Yuan Dynasty
Following the archaic bronze *hu* prototype, the finely- cast pear-shaped body decorated with archaistic designs of birds reserved on key-fret ground, stylised swirls and scrolls, supported on a spreading foot with a band of archaistic pattern above a row of rope twist, flanked by a pair of tubular handles with key-fret pattern at the neck.
18cm (7in) high.

£1,200 - 2,000
CNY10,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元 銅仿古鳥紋貫耳壺

Compare with a very similar bronze arrow vase, Southern Song to Yuan dynasty, illustrated by Sydney L.Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.72.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

321
A BRONZE 'ARROW' VASE
Yuan Dynasty
The pear-shaped body finely decorated in relief with horizontal bands of *kuilong*, *wan* character diaper, and geographic pattern designs, flanked by a pair of tubular handles, all supported on a slightly splayed foot cast with a band of lappet and a band of key-fret pattern.
19.5cm (7 3/4in) high.

£1,200 - 2,000
CNY10,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

元 銅仿古夔龍紋貫耳壺

See a very similar bronze arrow vase, Southern Song to Yuan, illustrated by Sydney L. Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.73.

Compare also with a similar bronze archaistic 'arrow' vase, Song/Yuan Dynasty, which was sold at Sotheby's Hong Kong, 7 October 2014, lot 3384.

321

322
A RARE BRONZE TRUMPET-NECKED PEAR-SHAPED VASE
12th/13th century
Well cast with an ovoid body flanked by two low flanges, rising from a stepped foot to a narrow waisted neck flaring to a foliate rim, the shoulder decorated with a band of archaistic *taotie* masks, the foot with further archaistic patterns.
25.5cm (10in) high.

£1,500 - 2,000
CNY13,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十二/十三世紀 銅饕餮紋鳳尾尊

The elegant foliate rim of the present lot may have been inspired by contemporaneous ceramic pieces. See for example, a *Jun*-ware vase with foliate rim, Jin dynasty, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.32, no.22; see also another red stoneware vase with white slip and turquoise glaze, Jin dynasty, of similar shape, illustrated in *Ibid.*, p.77, no.77.

322

Detail of ancient tree in the Imperial garden in the Forbidden City

Lot 23 (detail)

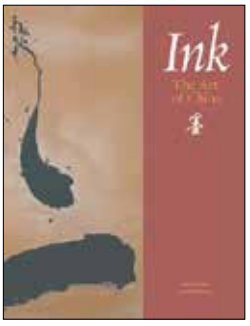
323 W TP
LIU DAN (b.1953)
Old Cypress from the Forbidden City, 2007
Ink on *xuan* paper, signed in lower right corner.
259.1cm high x 137.2cm wide (102in high x 54in wide)

£200,000 - 300,000
CNY1,700,000 - 2,500,000

劉丹（1953年生） 紫禁城御花園古柏 水墨紙本 鏡框 2007年作

Published, Illustrated and Exhibited: *Chinese Ink Painting Now*, New York, 2010, p.71.
Michael Goedhuis, *Ink: The Art of China*, Saatchi Gallery, London, 2012, p.75.

展覽著錄：《當代中國水墨畫》，紐約，2010年，第71頁。
Michael Goedhuis著，《Ink: the Art of China》， 薩奇美術館，倫敦，2012年，第75頁。



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Liu Dan is one of the most internationally renowned painters of his generation, known for his meticulously detailed ink paintings of rocks, trees and flowers that combine literati traditions with western hyper-realism. Liu Dan's paintings of trees are rare, and most of his work usually depicts rocks or flowers. The present lot depicts a specific cypress tree in the Imperial garden of the Forbidden City. The garden, which is at the rear of the palace, was a private retreat for the Imperial family. Many of the trees planted there date to the Ming dynasty and are living time capsules of history. Indeed, the cypress in Chinese is *baishu* (柏樹) which is homophonous with *bai* (百) 'hundred', and so symbolises longevity as well as virtue. The present painting therefore, seems to capture the essence of China's long and textured history.

Born in Nanjing, Jiangsu Province, in 1953, Liu studied the Confucian classics, poetry, painting, and calligraphy with his grandfather at an early age. After the disruption of the Cultural Revolution and joining the Nanjing Red Guards, Liu returned to traditional painting under Ya Ming (1924-2002) at the newly reopened Jiangsu Academy of Chinese Painting, Hangzhou, from 1978 to 1981. He later moved to Hawaii and studied Western art. Liu then moved to New York in 1992, and after fourteen years there, he returned to China in 2006.

Despite his highly privileged training with noted ink painter Ya Ming, and years of study at the Jiangsu Provincial Academy of Painting in his native town of Nanjing, Liu Dan's work departs from the dramatic expressive qualities of the brush and brushstrokes that were central to his education. Having mastered the art of self-expression via the brushstroke, for centuries regarded as key to the most sophisticated Chinese ink painting revealing the hand and heart of the artist, Liu Dan rejected it in favour of a focus on structure.

There are three reasons why Liu's painting moved away from brush-strokes to hyper-realism: Firstly, he found it imperative to reconnect with an original pure creative spirit and for this reason he delighted in the less self-conscious forms of classical and medieval Western art, and Chinese art of the Yuan dynasty (1271-1368) and earlier. Secondly, while living in the West - primarily Hawaii and New York, from 1981 until moving to Beijing in 2006 - he concluded that most twentieth-century Chinese art had been produced in response to external pressures. He aspired to be an agent of self-directed creativity rather than reactive production. Thirdly, he developed a personal philosophy of nature's generative force, observing that natural forms evolve and duplicate on a grand scale, such that rocks can be considered the 'stem cells of landscape, see, C.von Spee, *Modern Chinese Ink Paintings*, London, 2012, p.101.

Liu Dan explains his doctrine as an artist: '*Your one responsibility as an artist is changing the visual experience of people, the way they look at things. Your one purpose is to encourage an openness of mind that allows them to look beyond everyday concerns and think freely*.' Liu Dan's ink paintings, whether of landscapes, scholar's rocks, or old cypress trees in the Forbidden City, are all fastidiously conceived, complex works which highlight his concern to emphasise underlying compositional structure over virtuoso expressions of brushwork.

Liu's paintings are collected globally and can be found in many prestigious museums and collections including the British Museum; the Musée Guimét, Paris; The Shanghai Contemporary Art Museum; the Ashmolean Museum, Oxford; and the San Diego Museum of Art.

See a painting of a poppy by Liu Dan, which was sold at Christie's New York, 16 September 2016, lot 1118.

Liu Dan's Studio

324
A RARE BRONZE 'NINE-BAND' PEAR-SHAPED VASE, HU
Song/Yuan Dynasty
Rising from a flared foot with a band of stylised wave pattern, the pear-shaped body decorated with nine horizontal registers separated by plain strips, the registers cast in low relief with designs of lozenges enclosing the swastika motifs, *wan*-character diaper, phoenix, cranes amidst clouds, floral and foliate patterns, with chocolate-brown patina.
21cm (8 1/4in) high.

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

宋/元 萬字紋仿古銅壺

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.42.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年，編號42

The dynamic design around the exterior of the present lot owes much to contemporaneous designs used for ceramics, notably *Qingbai* wares. See for example, a related floral pattern illustrated by J.Wirgin, *Sung Ceramic Designs*, Goteborg, 1970, fig.7a. See also a related bronze pear-shaped vase, Song/Jin dynasty, illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.135.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

325
A RARE BRONZE 'CHAMPION' VASE
Ming Dynasty
Composed of two tubular pedestal vases flanking an eagle with extended wings outstretched across both vases, standing on the head of a bear with outstretched limbs, its hindquarters and bifurcated tail protruding at the bottom on the back below a *chilong* joining the vases.
16cm (6 1/4in) high.

£5,000 - 8,000
CNY42,000 - 67,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 銅英雄雙聯瓶

Vases of this form are known as 'champion vases', which refers to the vessel's twin-tubular compartments connected by an eagle (*ying*) and a bear (*xiong*), together forming the pun *yingxiong* 'champion' or 'hero'. In form, the vase was inspired by earlier bronzes, such as the Tang dynasty 'champion' vase depicted in the *Xiqing Gujian*, 1751, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.106, pl.107, which itself draws on Western Han dynasty examples.

See a related inlaid gold and silver bronze 'champion' vase, Song to Ming dynasty, illustrated in *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.35.

326 W TP
LI HUAYI (b.1948)
Landscape, 2010-2011
Ink on paper, signed on the bottom right, framed and glazed.
180cm high x 91cm wide (71in high x 36in wide).

£100,000 - 200,000
CNY840,000 - 1,700,000

李華弌(1948年生) 山水 水墨紙本 鏡框 2010-2011年作

Published, Illustrated and Exhibited: Michael Goedhuis, *The Ink Art of China*, London, 2019, pp.18-19.

展覽著錄：Michael Goedhuis著，《水墨中國》，倫敦，2019年，第18-19頁

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Early Spring, signed and dated 1072. Hanging scroll, ink and color on silk, image courtesy of the National Palace Museum, Taipei.

Li Huayi is internationally renowned for his meticulously detailed landscape paintings that are reminiscent of masterworks from the Song dynasty (960–1279). He was born in Shanghai in 1948. As a child, Li began studying ink painting with a family friend, Wang Chuantao (1903-1978), as well as Western-style painting with Zhang Chongren (1907-1998), who had trained at the Royal Academy of Arts in Brussels. Li was thus trained well in the technical skills of European painting and traditional Chinese painting. Li can thus be said to have inherited Shanghai's cosmopolitan past.

As a young man growing up in China during the Cultural Revolution, however, artists and art students were expected to produce the Socialist Realist propaganda images demanded at the time. By the time the Cultural Revolution ended following the death of Mao Zedong in 1976, young artists were eager to experiment and develop new ideas about making art. The open-door policy initiated in 1979 opened up new possibilities and in 1982, Li Huayi emigrated to the United States to find an art world in transition from abstraction to post-modernism.

During his graduate studies at the Academy of Art College in San Francisco, he began to concentrate on subtle abstract compositions, unlike anything he had attempted in China. After a decade in San Francisco, Li Huayi's artistic experimentation and transformation bore fruit. Li travelled to China's famous mountains and to the Buddhist caves of Dunhuang, as a means of rejuvenating his art through the inspiration of natural beauty. He once again turned his attention to the classical masterpieces of Chinese landscape painting - in particular the masters of Northern Song dynasty monumental landscape painting such as Fan Kuan (c.960-1030), Li Cheng (919-967), and Guo Xi (c.1020-1090); see Eskenazi Ltd., *Waterfalls, rocks and bamboo by Li Huayi*, London, 2014, p.11.

Li Huayi's careful study of the classics of Chinese and European painting, as well as the modern American practice of abstraction, yielded paintings that are at once firmly rooted in the history of Chinese art and instantaneously meaningful to contemporary viewers. As Li said himself: *I began to incorporate elements from traditional Chinese arts in my own works. Tradition is the spiritual core of every form of Chinese art – porcelain, pottery, rubbings, carvings, everything. But each of these arts also contains an abstract side*; see M.Knight, *The Monumental Landscapes of Li Huayi*, San Francisco, 2005, p.2.

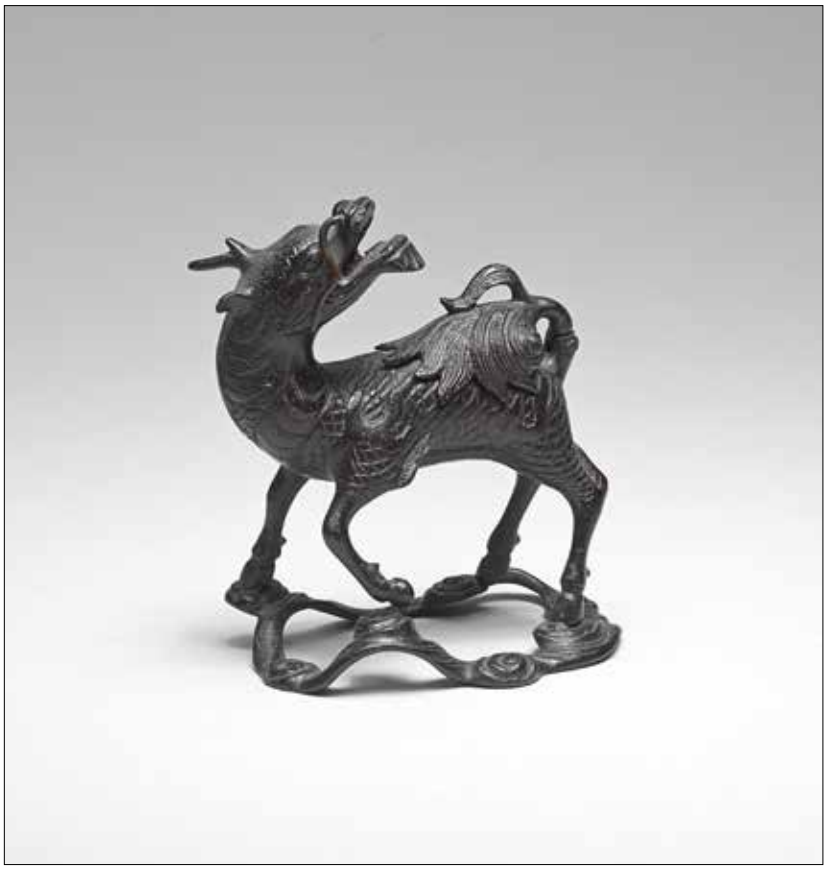
The solid pine, the mist that both divides and unites the mountain peaks, the overhanging cliff, the tree clinging to rocky precipices, all echo the most potent motifs of Northern Song painting. Li's synthesis of styles is achieved through fastidiously rendered brushstrokes and a unique sense of composition that is inspired by the past and wholly his own. The dreamlike contrasts of pale mist and dark mountain cliffs also resemble works of the seventeenth century artists of the weird and fantastic, most notably Wu Bin (1573-1620) and Gong Xian (1618-1689), who created bizarre images of completely impossible mountains and rocks. The meticulously detailed trees and rocks in Li Huayi's paintings are convincingly naturalistic, but they are placed in impossibly dangerous mountain settings. Clearly imaginary, they are powerfully persuasive.

Li applies ink on the paper first, and then allows the composition to take shape in response to the density of the ink. This element of chance brings his work close to late or post-modernist ideas. His success at unsettling or disturbing the viewer seems grounded in our shared conviction that the universe is indeed an orderly one and that both artist and viewer share this knowledge. This order, so well understood and recreated by the great landscapists of the Song dynasty, has in the artist's work, slipped only temporarily out of our grasp, like an interrupted dream. As modern as they are antique, these paintings persuade us that they are part of a cosmic whole and that they exemplify a universal harmony.

Li Huayi's paintings are in many prestigious museums across the world, including the Guggenheim Museum, New York; the Metropolitan Museum of Art, New York; the National Museum of Tokyo; and Brooklyn Museum, New York.

See a related landscape painting by Li Huayi, painted in 2008, which was sold at Christie's New York, 10 November 2022, lot 180.

Lot 326 (detail)



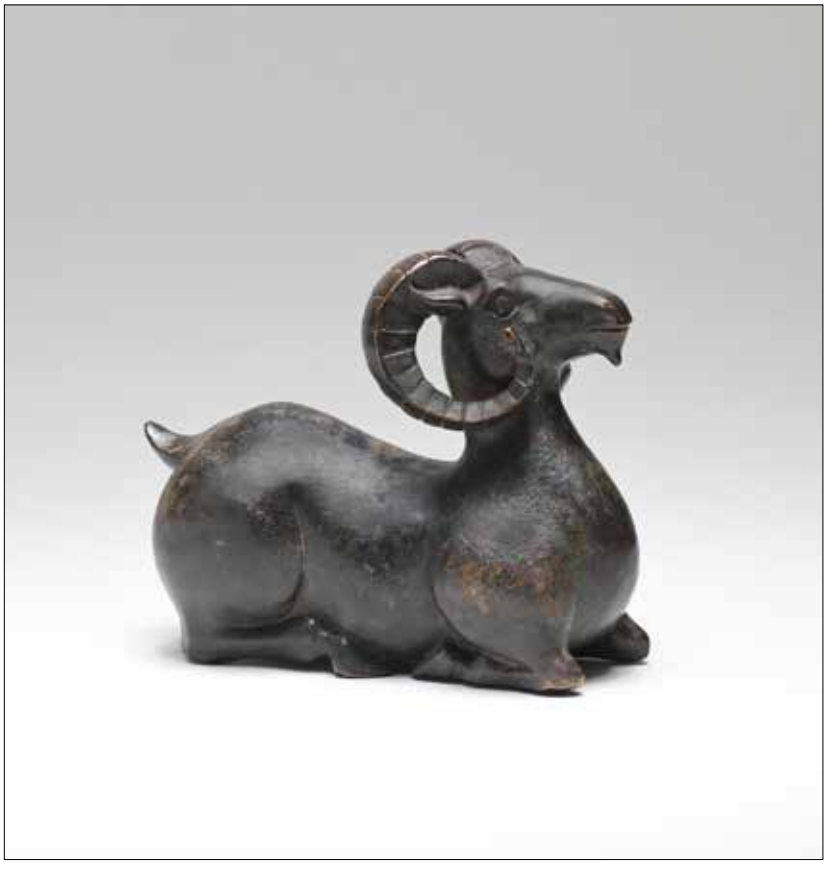
327

327
A BRONZE 'QILIN' INCENSE BURNER AND COVER
17th century
The mythical beast deftly cast with its head turned sharply to its back, its jaws agape with long whiskers falling back towards the almond-shaped eyes, a large horn issuing from the head, the scaly body with mane terminating in a large busy tail formed as the hinged cover, the long legs supported on a circle of swirling clouds.
14cm (5 1/2in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十七世紀 銅麒麟形香爐帶蓋



328

328
A BRONZE MODEL OF A RECUMBENT RAM
16th/17th century
Naturalistically cast with its long horns curled around the pointed ears and four legs tucked under its body, its head raised in an graceful expression, with wide open eyes and a short beard attached to the chest.
16cm (6 1/4in) long.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十六/十七世紀 銅臥羊擺件

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

329
A BRONZE 'BUDDHIST LION' INCENSE BURNER AND COVER
17th century
The beast exquisitely cast with arched back with finely detailed curls, the head turned to the left and serving as the cover with large bulbous eyes beneath curling bushy brows and mane, the jaws agape beneath *ruyi*-snout revealing fangs and tongue, all supported on long legs, plastic stand. *25cm (10in) high.* (2).

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十七世紀 銅獅形香爐帶蓋

Compare with a related pair of bronze seated Buddhist lions, 16th/17th century, illustrated by Syndey L.Moss ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.14.

329

330
A BRONZE 'BUDDHIST LION' INCENSE BURNER AND COVER
17th century
Well cast as a playful lion rising up on its hind legs, its front paws clutching a ball issuing a ribbon reaching to the creature's left foot, the cover formed as the head with mouth agape, large bulbous eyes beneath bushy brows, *ruyi*-snout and curly mane, a knobbly spine extending down the back with further curls of hair, leading to a large bushy tail, the body with well defined ribs.
20.5cm (8in) high. (2).

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十七世紀 銅獅戲繡球香爐帶蓋

See a related pair of bronze seated Buddhist lions, 16th/17th century, illustrated by Sydney L.Moss, Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.14.

Compare with a related large bronze 'lion' incense burner, 17th century, which was sold at Sotheby's London, 11 May 2016, lot 88.

330

Happy the Man

Happy the man, and happy he alone,
He who can call today his own:
He who, secure within, can say,
Tomorrow do thy worst, for I have lived today.
Be fair or foul or rain or shine
The joys I have possessed, in spite of fate, are mine.
Not Heaven itself upon the past has power,
But what has been, has been, and I have had my hour.

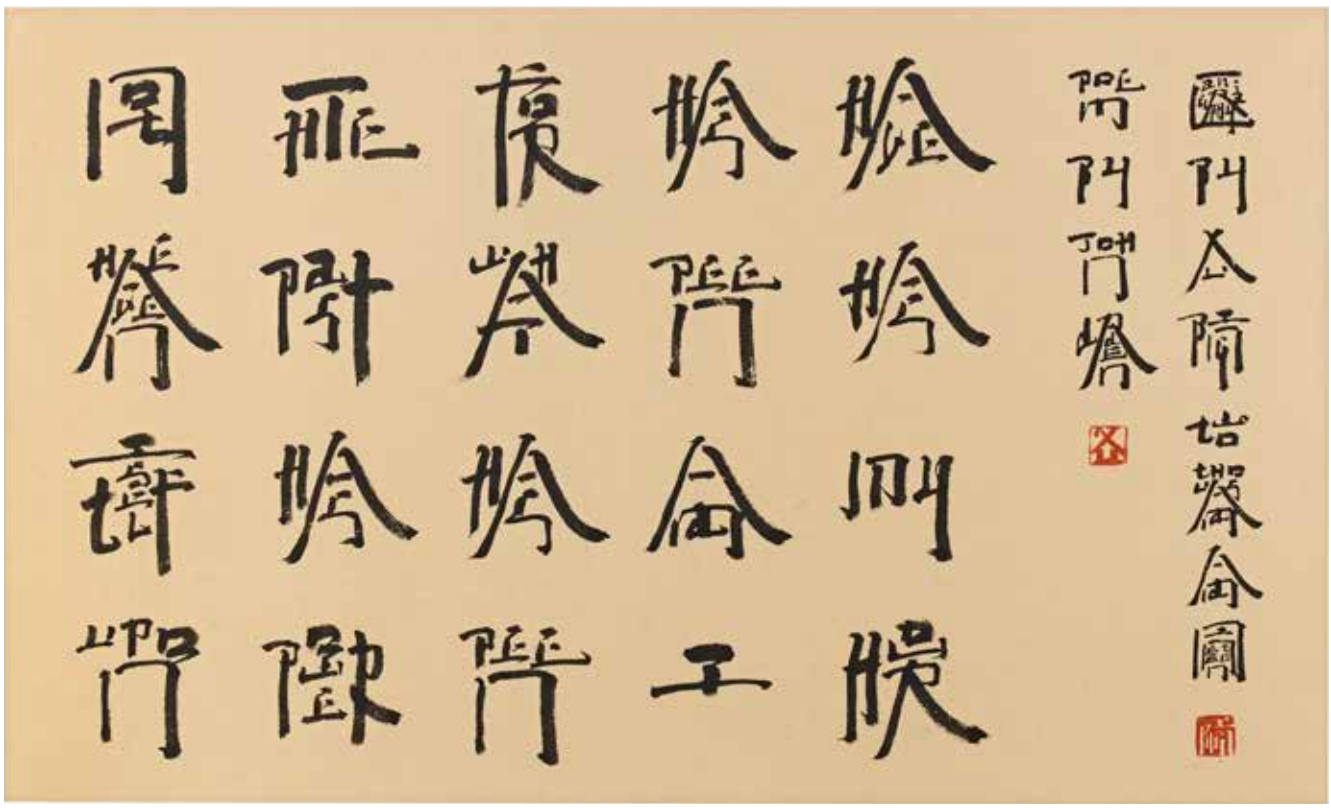
- John Dryden (1631 - 1700)

331 W TP
XU BING (b.1955)
Happy the Man, 2019
Ink on paper, signed by the artist and with two seals, framed.
60cm high x 100cm wide (23 1/2in high x 39 1/2in wide).

£30,000 - 50,000
CNY250,000 - 420,000

徐冰（1995年生）快樂的人 水墨紙本 鏡框 2019年作

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Xu Bing, born in Chongqing, Sichuan Province, is one of modern China's internationally acclaimed artists. He originally entered the Printmaking Department of the Central Academy of Fine Arts, Beijing, in 1977, and eventually began to teach and acquired his Master of Fine Arts there.

The work that made Xu Bing's name however, was the monumental installation *Tianshu* (1987-1991), now known as *Book from the Sky*; woodblock printed books containing thousands of invented characters that cannot be decoded. The artwork raised fundamental questions about the Chinese identity and its relationship to the written word. In 1988 he participated in the pioneering and seminal Chinese contemporary art exhibition 'China Avant-Garde' at the National Gallery, Beijing. A year later, Xu became honorary fellow at the University of Wisconsin-Madison and moved to the United States. Starting in 1993, the year in which Xu moved back to Beijing, he began to exhibit widely throughout the world and gained international prominence as an artist and educator.

Xu is perhaps most famous, however, for his square-word calligraphy, as exemplified in the present lot. Square-word calligraphy, also known as New English calligraphy, is a way of presenting English or other words of the Roman alphabet as Chinese characters. The appearance of the writing is very close to that of a Chinese text; yet closer inspection shows that each 'character' is composed not a brushstroke components representing the radical or phonetic elements of a Chinese character, but letters of the Roman alphabet organised in a way that resembles the shape and proportions of Chinese characters. The present lot in fact is from the poem by John Dryden (1631-1700), 'Happy the Man'. Square word calligraphy forces the viewer to readjust their reading, and raises questions about cultural assumptions regarding language. It perhaps gives the viewer the feeling of learning to read again; see *Xu Bing: Landscape/Landscript: Nature and Language in the Art of Xu Bing*, Oxford, 2013, p.149.

See a related piece of Square-word calligraphy 'On Returning to the Wheel Rim River', by Xu Bing, which was sold at Sotheby's Hong Kong, 1 October 2018, lot 584.

Xu Bing with Michael Goedhuis

332

332
A GILT-BRONZE FIGURE OF A STANDING OFFICIAL
Late Ming Dynasty
The figure crisply cast with long flowing robes cascading into neat pleats revealing the shoes and holding a ceremonial *hu* tablet in front of his chest, the bearded face with serene expression between long ears, all beneath an official's cap.
22.2cm (8 3/4in) high.

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

明晚期 銅鎏金官員立像

Provenance: Charlotte Horstmann & Gerald Godfrey Ltd., 1990
Sotheby's London, 12 November 2010, lot 1058

Compare with a related parcel-gilt bronze figure of a standing official, Ming dynasty, illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.159, no.113.

333

333
A PAIR OF GILT-BRONZE FIGURES OF SHANCAI TONGZI AND LONGNU
16th/17th century
The figure of Shancai tongzi with three tufts of hair rising from his head, dressed in a billowing scarf and a tunic, his hands held upward with palms facing; the figure of Longnü elegantly cast with hands draped with a presentation cloth, supporting a flaming pearl on a offering dish, wearing *ruyi*-cloud collar, the gentle sway of the full sleeves and flowing scarf imparting a sense of motion to the figure.
15.5cm (6in) high. (2).

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十六/十七世紀 善財童子和龍女鎏金銅像一對

The present lot may be identified as Sudhana, known in Chinese as *Shancai tongzi*, and *Longnü*, daughter of the Dragon King. They would have stood to the left and right of bodhisattva Guanyin as attendants. According to the *Flower Garland Sutra (Huayan jing)*, Sudhana studied with fifty-two learned teachers and became enlightened. Guanyin was one of his teachers. Longnü, a young girl, is often shown with Sudhana as a visual response to texts claiming that Guanyin taught an invocation to a Dragon King and his daughter while visiting their underseas realm. For a related gilt-bronze example of Sudhana, Qing dynasty, see *Selected Gems of Cultural Relics - newly collected in the Palace Museum in the last fifty Years*, Beijing, 2005, pp.130-131, no.168.

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334 W

HUGH MOSS (b.1943)

Realizing the Self in the Stone (One of the Five Strange Stones of the Neidan Alchemist), 2005
Ink and colours on cloud-dragon paper mounted on *xuan* paper, with three seals of the artist.
137cm long x 68cm (54in long x 26 3/4in wide).

The artist requests that the present lot be sold without reserve. 藝術家要求本拍品不設底價

Hugh Moss (1943年生) 在石中發現自我（內丹煉丹師的五奇石之一）

Inscription:
Perhaps the strangest and most exciting of the five stones I found on my second visit to the gorge-side retreat in the Mountains of Shu of the Neidan Alchemist seemed to depict him as part of the stone gazing intently at a matching form above him. It was so compelling that in making a root stand for it I decided to elevate it to a greater height than normal balance would dictate. The image was somewhat unsettling so I also placed it in an unsettling manner. Alchemists appreciate strange transformations.

Inscribed by the Master of the Water Pine and Stone Retreat at the Garden at the Edge of the Universe in the autumn, 2015

Hugh Moss, also known as the Master of the Water, Pine and Stone Retreat occupies a unique position as both a highly respected dealer of Chinese art and a master of the literati tradition of ink painting. The present lot depicts a scholar's rock and exhibits the artist's deep understanding of literati culture and rock appreciation. Throughout the centuries both emperors and the scholar-elite have considered the rocks' unusual forms worthy of contemplation in both an exterior garden setting as well as inside the home. Enjoyed for their dynamic shapes that could be judged with similar criteria used for calligraphy — traditionally the highest art form in China - or appreciated for their resemblance to lofty mountains or coiled dragons, fantastic rocks (*guaishi*) were prized for their abstract qualities as well as their inspiration for imagination. The present lot is unique in that the calligraphy is in English, although at first glance, it may perhaps look like cursive *caoshu* calligraphy.

335

A RARE BRONZE GOAT-FORM RETICULATED INCENSE BURNER AND COVER

Ming Dynasty

Gracefully cast in the form of a recumbent sheep, the cover formed as the head with pronounced large eyes and mouth agape with flaring nostrils and long beard, the collar issuing a bell decorated with diaper-pattern, the back with a pierced saddle rug cast with auspicious *lingzhi* fungus, the legs folded beside the rotund body terminating with a shaggy tail.

23cm (9in) long. (2).

£9,000 - 12,000
CNY75,000 - 100,000

明 羊形銅香爐帶蓋

Published, Illustrated and Exhibited: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.16.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年，編號16

The character for sheep or goat, *yang* (羊), appeared as early as the Han dynasty as a pun for the character *xiang* (祥) meaning auspicious or lucky. By the Ming period, the image of sheep had become heavily associated with *yang* (陽), another homophone but signifying the sun or warm, positive, masculine force in Chinese cosmology.

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336 Y
A BRONZE BUDDHIST LION JOSS-STICK HOLDER
16th century
The beast cast seated on its hind legs, its right paw atop a ball, the fierce face with jaws agape and large *ruyi*-snout, and curly mane extending down the knobbly spine supporting a a small vase, the tail sweeping across its right haunch, attached wood stand.
11cm (4 1/2in) long.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十六世紀 銅獅形香插

336

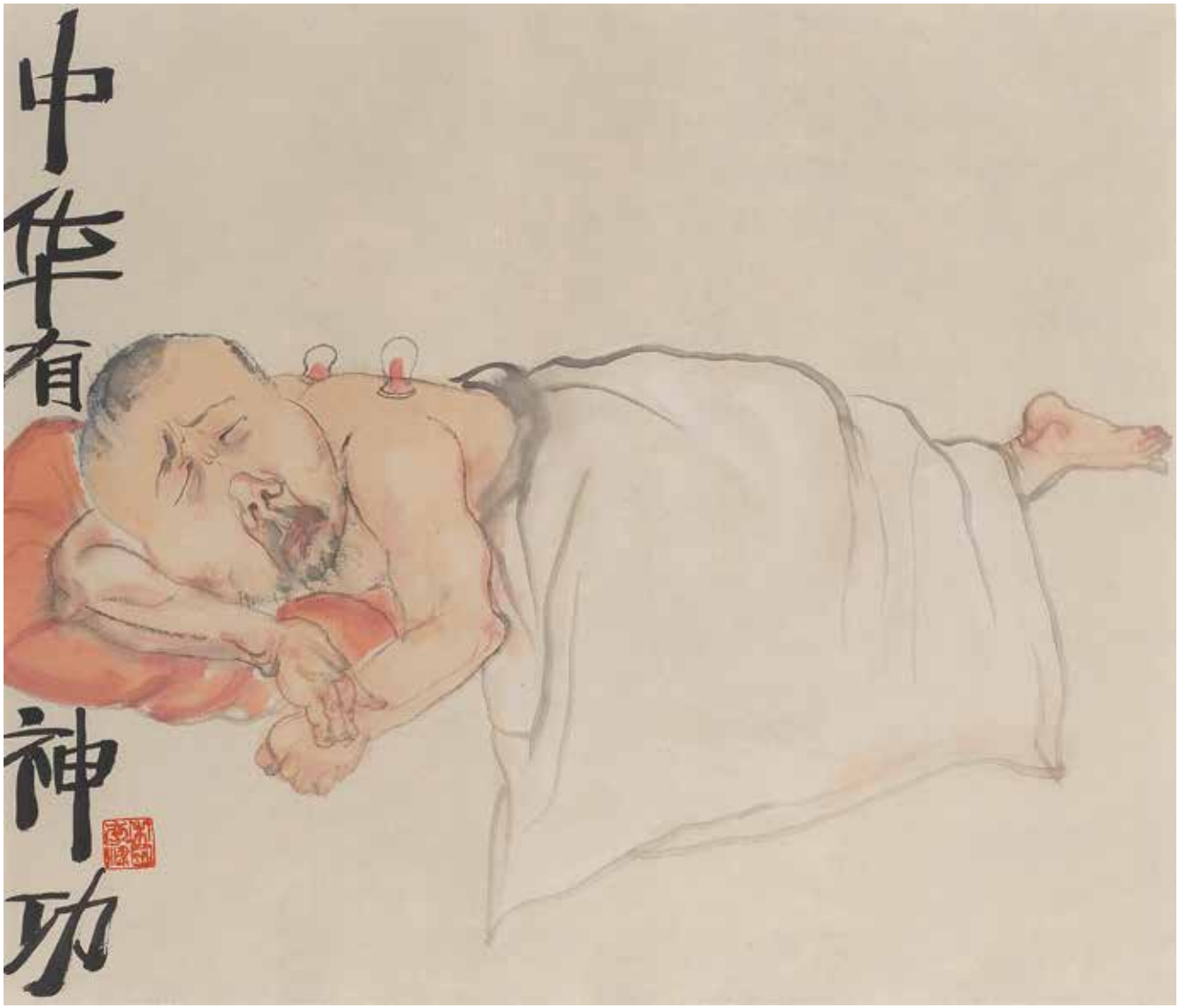
337
A BRONZE FOUR-LEGGED 'MYTHICAL BEAST' STAND
Late Ming Dynasty
Sturdily cast of oval section, the straight sides with cloud-scroll edges, supported on four long curling feet issuing from mythical-beast heads suspending bell-shaped loose rings.
23cm (9in) wide.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

明晚期 獸首銜環四足銅座

337



338
LI JIN (b.1958)
Health, 2005
Ink on paper, with calligraphic inscription and seal of the artist, glazed and framed.
45cm wide x 38cm high (17 3/4in wide x 15in high).

£2,000 - 3,000
CNY17,000 - 25,000

李津（1958年生） 中華有神功 水墨紙本 鏡框 2005年作

Li Jin and his work belongs to the 'New Literati' movement of Chinese ink painting but are more quirky than most, exuding a hedonistic and charming appreciation for the simple things in life, notably food, wine and sex, but also bathing and sleeping etc.

Before his study in the Painting Department at the Tianjin Academy of Fine Arts, where he now teaches, Li Studied dyeing and weaving at the Tianjin Academy of Arts and Crafts, which partly explains his mastery of pattern and colour. His aunt was Zhou Sicong (1939-1996), an important ink painter who often made use of bleeding colour or ink. This technique can often be seen in Li's own paintings which hint at insouciance but, like all good literati painting, could not be created without mastery of the brush.

Li Jin gradually formed his uniquely playful style in the early 1990s, and is now famous for his humour and seductive depictions of the good life. In contrast to the formality and stereotyped subjects of historical literati paintings - often derived from famous texts, pictures by earlier masters, or both - food and wine and the simple things in today's life are Li's subject matter. The Falstaffian figure that appears repeatedly in his work is modelled on himself. For more on Li Jin, see *China Onward: The Estella Collection, Chinese Contemporary Art, 1966-2006*, Humlebaek, 2007, pp.148-150.

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The present lot is typical of the artist's humour. The inscription reads: 中华有神功, which may be translated as 'Amazing Kungfu in China' and is actually taken from a popular song by Tu Honggang. It depicts an ailing figure with pain in his expression as the skin on his back is pulled by the heated glass bulbs for moxibustion, exhibiting Li Jin's unique mix of tradition, modernity and humour.

Li Jin's paintings are in several important institutions and collections globally, including the National Arts Museum, Beijing; Hong Kong Museum of Art; Olenska Collection, Geneva; Seattle Art Museum; and the Berkeley Art Museum.

339
LI JIN (b.1958)
Reading at Night, 2005
Ink on paper, signed and dated, with calligraphic inscription and seal of the artist, glazed and framed.
38.1cm wide x 44.5cm high (15in wide x 17 1/2 high).

£2,000 - 3,000
CNY17,000 - 25,000

李津（1958年生） 夜讀圖卷 水墨紙本 鏡框 2005年作

The inscription on the present lot reads: 夜讀圖卷, which may be translated as 'Scroll of Night Reading'. It depicts a man sitting before an open book, but his mind wanders as he gazes up. A cat sleeps beneath the table echoing the figures' idleness and leisure.

Lot 324 (detail)

340

340
A BRONZE 'MYTHICAL BEAST' PRICKET CANDLESTICK
16th century
Well cast on three scrolling feet issuing horned mythical-beast heads surmounted by a Buddhist lion with furrowed brows, his back carrying a baluster vase with lotus-petal base, rising up to a lotus-leaf drip pan and candle-prick.
35cm (13 3/4in) high.

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十六世紀 銅瑞獸燭臺

341

341
AN ARCHAISTIC BRONZE SQUARE VASE, FANGZUN
Wanli seal mark, Qing Dynasty or earlier
The body of square section divided by flanges on the edges and raised on a spreading foot, the straight neck flanked by a pair of lug handles and rising to a flaring mouth and galleried rim, the body decorated with archaistic *taotie* masks, the neck with cicadas beneath further *taotie* masks, metal liner.
29.5cm (11 1/2in) high. (2).

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

清或更早 饕餮紋貫耳出戟方尊
「萬曆年製」隸書款

342

A RARE GOLD AND SILVER-INLAID BRONZE TAPIR-SHAPED VESSEL AND COVER, XIZUN

Ming/early Qing Dynasty

The stocky, tapir-like mythical beast heavily cast standing foursquare with head raised, ears pricked and tail pointed downwards, the body inlaid in silver and gold with geometric scrolls, the head cast in relief with curved brows and a collar encircling the neck, the hollow body fitted with a cover on its back surmounted by a bird finial, the cover inscribed with an archaistic symbol.

27.8cm (11in) long. (2).

£8,000 - 10,000
CNY67,000 - 84,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明/清早期 銅錯金銀犧尊

This rare zoomorphic vessel is based on ancient prototypes which originated from at least as early as the Western Zhou dynasty. Tapir-form bronze vessels of this type began to appear in greater numbers in the Eastern Zhou dynasty; compare with a tapir-form vessel, Spring and Autumn or Warring States period, finely inlaid with gold and silver geometric designs, illustrated in *Masterworks of Chinese Bronze in the National Palace Museum*, Taipei, 1969, pl.25.

The examples from the Bronze Age appear to have found favour with the Northern Song Emperor Huizong (r.1100-1126), who was a very keen antiquarian and who instigated the publication of illustrated catalogues of the items in his collection. One of these, the 'Xuanhe Illustrated Collection of Antiques' (*Xuanhe Bogu tulu*), included an illustration of such an early bronze vessel. While the original edition would not have been readily available to later craftsmen, it was reprinted on a number of occasions, and the illustration of this zoomorphic vessel appears, for example, in the 1528 edition, known as the *Bogu tulu*.

The name *xizun* appears in both the *Bogu tulu*, compiled during the Northern Song dynasty, and the 'Catalogue of the Antiquities in the Xiqing Pavilion', (*Xiqing gu jian*), compiled in the eighteenth century. The word *xi* meaning 'sacrificial victim', often refers to an ox or another animal.

Vessels shaped as tapirs are often dated to the Yuan and Ming dynasties. See, for example, a related bronze 'tapir' vessel inlaid with gold and silver, Yuan dynasty, from the collection of the Saint Louis Art Museum, Saint Louis (acc.no.273:1919), illustrated by P.K.Hu, *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, St. Louis, 2008, p.45, fig.3, and another Ming dynasty example, similarly inlaid in gold and silver, in the collection of the Cernuschi Museum, Paris, acc.no.M.C.583.

Compare with a similar gold and silver-inlaid bronze tapir, Song/Ming dynasty, which was sold at Bonhams London, 3 November 2022, lot 117.

Image courtesy of the Cernuschi Museum, Paris

Illustration of a bronze tapir from the *Xuanhe Bogu tulu* (Xuanhe Illustrated Collection of Antiques)

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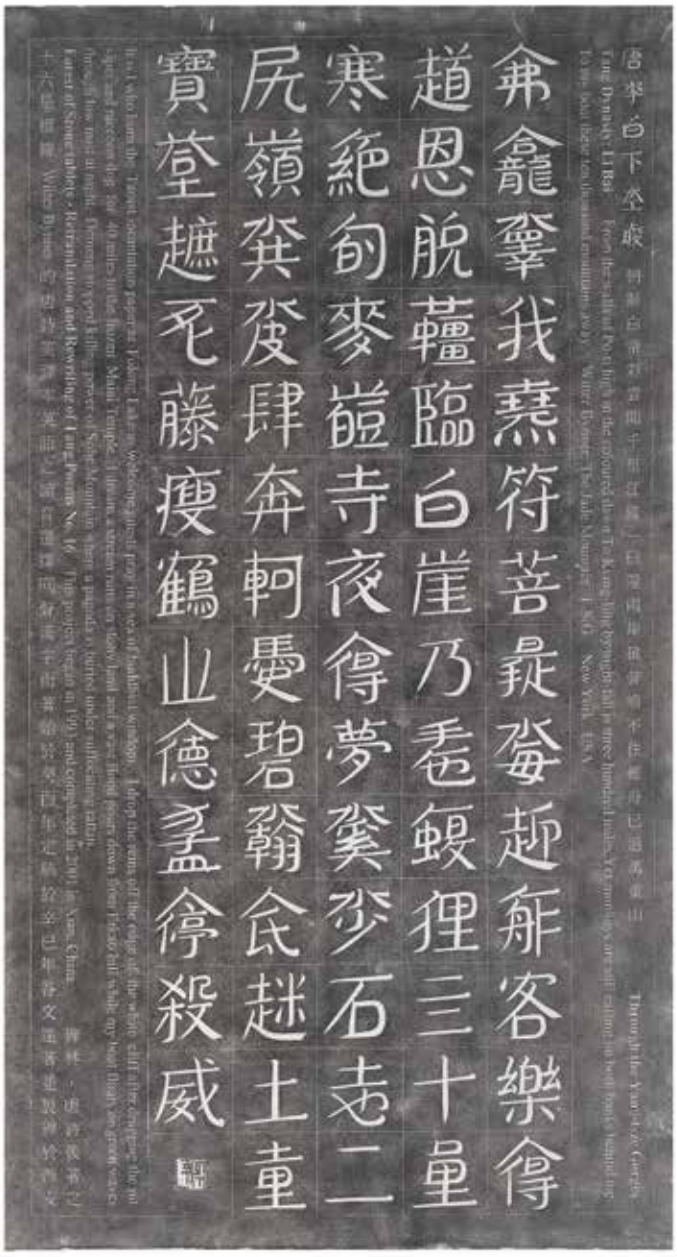

343 W TP
GU WENDA (b.1955)
Forest of Stone Stele #16, 2000,
Ink rubbing on rice paper, edition 2 of 25, framed.
180cm high x 97cm wide (71in high x 38in wide).

£1,000 - 2,000
CNY8,400 - 17,000

谷文達（1955年生） 碑林#16 拓片 版次2/25 鏡框 2000年作

Gu Wenda was a leading figure of China's 1980s 'New Wave' art movement, and later a prominent member of China's art diaspora when he moved to New York in 1987. He originally studied traditional ink painting at the Zhejiang Academy of Fine Arts and achieved a superlative degree of technical skill which he put to devastating effect during the exciting era of China's opening-up policy.

His early landscapes, such as *Ink Valley and White Water* (1986), illustrated in *China Onward: The Estella Collection, Chinese Contemporary Art, 1966-2006*, Humlebaek, 2007, p.89, show an understanding of historical masters but feature iconoclastic compositions and surreal spaces, reflecting the mentality of Chinese society and idealist art of the 1980s, when huge social changes took place. By combining different character components, Gu has invented unreadable characters to investigate the power of the written word.

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In most of these works, he places these powerfully symbolic pseudo-characters in vast surreal spaces. See for example, *The Mythos of Lost Dynasties, C Series No.6: Cloud and Water*, 1996-1997, illustrated in *Chinese Ink Painting Today*, New York, 2010, pp.152-153. For more information about Gu Wenda, see also W.Hung, *Contemporary Chinese Art: A History, 1970s>2000s*, Singapore, 2014, pp.314-315.

Gu Wenda's works are in many prestigious collections and museums globally, including the Guggenheim Museum, New York; The British Museum, London; the Museum of Fine Arts, Boston; the Uli Sigg Collection, Switzerland; Shanghai Art Museum; China National Art Museum, Beijing; and the San Francisco Museum of Modern Art.

344 W TP

GU WENDA (b.1955)

Storm Clouds Gathering Over a Small Hut, 1993

Ink on paper, signed by the artist, framed. *68.5cm high x 99cm wide (27in high x 39in wide).*

£6,000 - 8,000
CNY50,000 - 67,000

谷文達（1955年生） 曲徑通幽處 水墨紙本 鏡框 1993年作

The present lot is titled and inscribed with a line from a Tang dynasty poem by Chang Jian 常建 (708-765) which may be literally translated as 'the winding path leading to the dark and secluded place' (曲徑通幽處).The painting thus encapsulated Gu's understanding of traditional art and literature, with his innovative spirit.

Compare with a related painting by Gu Wenda, which was sold at Sotheby's Hong Kong, 5 October 2015, lot 2803.

345

346

345
A BRONZE INCENSE BURNER, DING
Xuande cast two-character mark, 17th/18th century
Solidly cast with arching loop handles above a waisted neck and compressed globular body all raised on three tapered conical feet surrounding the impressed two-character mark within a cartouche of confronted dragons.
23cm (9in) wide.

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十七/十八世紀 銅沖天耳三足爐
「宣德」楷書款

346
A BRONZE OPENWORK 'XIEZHI' SCHOLAR'S-DESK SCREEN
Late Ming Dynasty
Crisply cast in openwork with floral scrolls, in the centre a mythical *xiezhi* with its horned-head turned sharply towards its back and gazing up at a blossoming flower, stand.
18.5cm (7 1/4in) high. (2).

£1,200 - 2,000
CNY10,000 - 17,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

明晚期 銅獬豸 空插屏

The *xiezhi* is a mythical creature often confused with the *qilin*. It resembles an ox or goat, with thick dark fur covering its body, bright eyes, and a single long horn on its forehead. It has great intellect and understands human speech. The *xiezhi* possesses the innate ability to distinguish right from wrong and when it finds corrupt officials, it will ram them with its horn and devour them. It is thus known as a symbol of justice. The present lot therefore, would have been well suited to a scholar-official's desk and in effect, resembles a rank badge worn on official robes.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

347

A RARE 'FOREIGNER TRIBUTE-BEARERS' BRONZE INCENSE BURNER

Xuande cast six-character mark, 17th century

Cast with plain slightly tapering sides rising from four bracket feet, the handles formed as a pair of turbaned Western Asiatic figures carrying the rectangular vessel, with bulging eyes and bushy beards and brows, the ears with large earrings, their squat bodies clad with billowing scarves and tunics.

20.3 cm (8in) wide.

£4,000 - 6,000
CNY33,000 - 50,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十七世紀 銅雙胡人托長方形爐
「大明宣德年製」楷書款

Figures of foreigners depicted with large round eyes and bushy eyebrows have been a popular subject in Chinese art dating from at least the Tang period, when the increased presence of foreigners in China prompted a new fascination and a gradual stylisation of the image of the foreigner in Chinese art. Painters of Buddhist luohan and tribute missions to the Imperial Court continued the fascination with the exotic in subsequent periods.

The strong facial features, curly beards and hair closely resemble four small foreigners with bare chests kneeling to support a gilt bronze and cloisonné enamel incense of burner, late Ming dynasty: see *The Complete Collection of Treasures of the Palace Museum, Metal-Bodied Enamel Ware*, Beijing, 2011, p.273, no.144.

348 W TP
CHUN-YI LEE (b.1965)
Painting in Poetry, 2012
Ink on paper, hanging scroll. *152.4cm long x 68.6cm wide (60in long x 27in wide).*

£4,000 - 6,000
CNY33,000 - 50,000

李君毅（1965年生）詩中有畫 水墨紙本 鏡框
2012年作

Born in Taiwan in 1965, Chun-Yi Lee moved to Hong Kong in 1970 and graduated from the Chinese University of Hong Kong, where he was deeply influenced by his teacher Liu Kuo-sung. Lee obtained his MFA from the Graduate Program of Fine Arts of Tunghai University in Taiwan.

Inspired by the ancient technique of Chinese ink-rubbing, at a distance, his landscapes appear to be timeless archetypal landscapes reminiscent of traditional Chinese paintings that symbolise harmony with the cosmos. Upon closer inspection, however, one realises that the landscape is not created by brushstrokes but a stunningly meticulous grid-like structure. Eschewing the brush, Lee Chun-yi creates monumental yet intricately pixelated ink paintings produced by repeatedly imprinting small cubic stamps made of soft wood or cork. Lee's process is inspired by engraved stone steles from the Northern Wei period (386-535) and the seals affixed to Chinese paintings or carved woodblocks used in traditional printmaking. This creates apparently ordinary yet deconstructed landscapes. Literally building up a visual composition through words, his paintings function as symbolic poems, with the strength of the stamp indicating the intended tone of expression.

As a native of Taiwan and student in Hong Kong following the years of cultural unrest in mainland China, Lee positions his works between history and the current situation between the straits. By depicting the landscape as a fragmented whole, Lee illustrates an interpretation of nationalism. While the landscape acts as a symbol of history and cultural identity, Lee breaks down the whole into a fragmented puzzle and a state of confusion. Lee's art, masterfully executed and thoughtfully conceived, is thus both nostalgic and revolutionary, forging an entirely unique and contemporary visual language even while evoking the past.

The title of the present lot, 'Painting in poetry' is taken from the Northern Song dynasty literatus Su Shi (1037-1101) who commented on a the work of Tang dynasty poet and painter Wang Wei: 'in poetry there is painting, in painting there is poetry' (詩中有畫，畫中有詩). Lee takes this to a new level however, as his paintings are literally made of characters.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

349 W

HUGH MOSS (b.1943)
Dancing with Unfettered Time The Inner Life of Strange Stones, no. 11, 2016
Ink on cloud-dragon paper, with four seals of the artist.
95.5cm high x 185.5cm wide
(37 1/2in high x 73in wide).

The artist requests that the present lot be sold without reserve. 藝術家要求本拍品不設底價

Hugh Moss (1943年生) 與無拘無束的時光共舞：奇石的內在生命，no.11 水墨紙本 鏡心 2016年作

Inscription:
Inside the Stone inhibition evaporates, revealed, if considered at all, to be no more than a vague memory of connected symbols that once seemed to mean something elsewhere. Inside the stone one dances freely, whether with a fellow stone eremite, an Immortal, a strange beast or alone. Although, of course, one is never alone in the Realm of the Stone; once the egoic self is transcended in the process of uniting with the stone there is no distinction between self and other and a myriad amiable companions await. Are they separate or aspects of the self? Ah! Beyond the Stage of Time questions evaporate as readily as inhibitions. Who will come dance with me?

Inscribed by the Master of the Water, Pine and Stone Retreat, at the Garden at the Edge of the Universe in the Summer of 2016.

Hugh Moss, also known as the Master of the Water, Pine and Stone Retreat occupies a unique position as both a highly respected dealer of Chinese art and a master of the literati tradition of ink painting. The present lot depicts what appears to be a mountain landscape, but in fact is in fact an imaginary representation of a scholar's rock. Scholar's rocks, placed on the desk, were indeed objects to meditate on and escape by imagining oneself in a mountain landscape.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

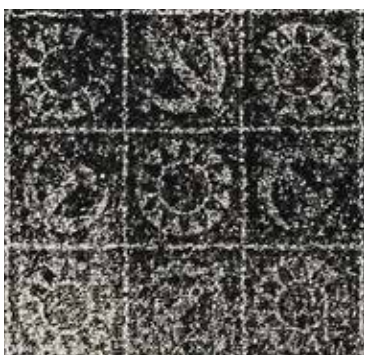
350 W TP
CHUN-YI LEE (b.1965)
Unyielding Mountains, 2009
Ink on paper, framed. *66.3cm high x 78.5cm wide (26 1/8in high x 30 7/8in wide).*

£2,000 - 5,000
CNY17,000 - 42,000

李君毅（1965年生）不屈的山 水墨紙本 鏡框 2009年作

Born in Taiwan in 1965, Chun-Yi Lee moved to Hong Kong in 1970 and graduated from the Chinese University of Hong Kong, where he was deeply influenced by his teacher Liu Kuo-sung. Lee obtained his MFA from the Graduate Program of Fine Arts of Tunghai University in Taiwan.

Compare with a related painting by Chun-Yi Lee, which was sold at Sotheby's Hong Kong, 5 October 2015, lot 2835.



Lot 50 (detail)

351

351
A BRONZE AMPHORA
Ming Dynasty
Solidly cast, the large globular body rising from a narrow foot to a waisted neck and everted rim set with a pair of mythical beast-heads issuing handles to the body, the exterior covered with chocolate-brown patina.
31cm (12 5/8in) wide.

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 獅首耳銅罐

352

352
A GILT-LACQUERED BRONZE FIGURE OF AN OFFICIAL
Ming Dynasty
Finely cast with serene expression and long beard between pendulous ears, all beneath an official's cap, clad in long flowing robes of an official with belt raised by his right hand up to his chest, the left hand resting on his knee, seated on a platform, traces of gilt.
24cm (9 1/2in) high.

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 銅官員坐像

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

353

A RARE ARCHAISTIC GOLD AND SILVER-INLAID BRONZE MOONFLASK, BIANHU

Song/Ming Dynasty

Of flattened ovoid shape rising from a spreading foot to a narrow cylindrical neck, the body cast with panels arranged in three bands and divided by raised borders inlaid with silver and gold, each panel with interlaced hooks and scrolls, the shoulders with applied *taotie* masks suspending loose rings, the neck with pendent lappets, with gold inlay, box. *14cm (5 1/2in) high.* (2).

£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

宋/明 銅錯金銀仿古扁壺

The present lot was inspired by archaic bronzes from the Han period and earlier, which were in turn inspired by flasks from Central Asia; the raised bands for example, imitating the leather strapwork that carried the flasks. See for example a related bronze *bian hu*, Warring States, illustrated in *Zhongguo qingtongqi quanji*, vol.8, Beijing, 1995, pl.143. Such archaic bronzes such as *bian hu* were collected by the Song emperor Huizong and are recorded in the *Xuanhe bogu tu* and reproduced in the Qianlong era; see *Chongxiu Xuanhe bogu tu*, juan 13, no.12.

354 W TP

LIU KUO-SUNG (b.1932)
Autumn Landscape, 1965
Ink on paper, signature and seal of the artist, framed.
92.3cm long x 59.8cm wide (36 1/3in long x 23 1/2in wide).

£10,000 - 15,000
CNY84,000 - 130,000

劉國松（1932年生） 秋景 水墨紙本 鏡框
1965年作

Born in Bangbu, Anhui Province, in 1932, Liu Kuo-sung (also Liu Guosong) is sometimes known as the 'Father of Modern Chinese Ink Painting'. He is recognised as one of the earliest and most important advocates and practitioners of modernist Chinese art. He moved to Taiwan in 1949. In 1956, Liu graduated from the Fine Arts Department of the National Taiwan Normal University, where he studied both traditional brush-and-ink and Western-style painting techniques.

As one of the co-founders of Taiwan's Fifth Moon Painting Society (*Wuyue huahui* 五月畫會) in 1957, Liu Kuo-sung sought a new approach to art, which was inspired by both traditional Chinese painting especially the style of the late Tang period (618-907) and the monumental landscape painting style of the 10th to 11th centuries - as well as modern styles and techniques, such as abstract expressionism. Before turning to ink painting in 1961, Liu experimented with abstract oils. By the mid-1960s, Liu had gradually developed his own personal pictorial formulae, in which he combines ink painting with collage and applies ink and colour on special paper.

The present lot is an example of his fusion of landscape and abstraction and represents the mature style that has earned him a place in many prestigious international exhibitions. His works have been collected by almost seventy prestigious museums and galleries, including the Palace Museum in Beijing, the British Museum in London and the Asian Art Museum of San Francisco; the Chicago Art Institute; Cleveland Museum of Art, The Nelson Gallery of Art and Catkins Museum; Hong Kong Museum of Art; The City Art Gallery, Bristol; and the National Gallery of Art and Museum of History, Taipei. See *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, p.196.

See also a related painting by Liu Kuo-sung, 1964, illustrated by Chu-tsing Li, *Liu Kuo-Sung: The Growth of a Modern Chinese Artist*, Taipei, 1969, p.35.

Compare also with a similar painting by Liu Kuo-sung, 'Windswept', which was sold at Christie's Hong Kong, 28 May 2018, lot 867.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Michael's London home

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355
A CLOUD-HANDLED BRONZE VASE, HU
Ming Dynasty
Heavily cast of elegant pear shape, rising from a stepped foot to a narrow waisted neck and galleried rim, the shoulders set with a pair of *ruyi* cloud-shaped handles, the body decorated around the exterior with continuous lotus scrolls, the foot and neck with stiff-leaf lappets, the mouth and foot rims with cloud-scrolls.
13.5cm (5 1/2in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 銅如意耳纏枝花卉紋壺

Compare with a related bronze vase with similar handles, 16th century, in the Idemitsu Museum of Art, Tokyo, illustrated by D.Failla, *Food for the ancestors, Flowers for the Gods*, Genoa, 2017, p.269, fig.3.

356
A BRONZE 'DRAGON' FLATTENED PEAR-SHAPED VASE, HU
Late Ming Dynasty
Rising from a spreading foot decorated with waves to a waisted neck decorated with cloud bursts, flanked by a pair of mythical-beast-head handles issuing loops, the body decorated on each side with a writhing dragon amidst *ruyi*-clouds.
24cm (9 1/2in) high.

£1,200 - 2,000
CNY10,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明晚期 獸首耳龍雲紋銅壺

357 W TP
ZENG XIAOJUN (b.1954)
Ancient Wood from Horyu Temple in Nara, Japan No. 2, 2004
Ink on *xuan* paper, framed.
182cm long x 126cm wide (71 3/4in long × 49 1/2in wide).

£8,000 - 10,000
CNY67,000 - 84,000

曾小俊（1954年生）奈良法隆寺古木，日本No.2 水墨紙本 鏡框
2004年作

Published, Illustrated and Exhibited: *Chinese Ink Painting Now*, New York, 2010, p.62.
Michael Goedhuis, *The Ink Art of China*, London, 2019, pp.10-11.

展覽著錄：《當代中國水墨畫》，紐約，2010年，第62頁
Michael Goedhuis著，《水墨中国》， 敦，2019年，第10-11頁

Zeng Xiaojun was born in Beijing in 1954. He graduated from the Central Academy of Fine Arts, Beijing, in 1981, specialising in mural painting. He moved to the United States in 1983 and lived for the next fourteen years in Boston, where he exhibited and taught until 1997.

Drawing inspiration from the literati landscape painting tradition, especially works by Shen Zhou (1427–1509) and Wen Zhengming (1470–1559) of the Ming dynasty, Zeng extracts rocks and trees from the context of landscape and depicts them as isolated objects. Zeng Xiaojun collects antique furniture, scholar's rocks and grotesque roots which the Chinese literati have long held the tradition of depicting.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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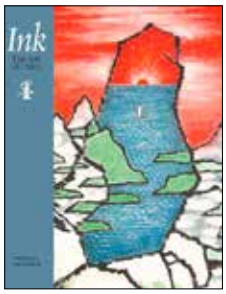
Employing a delicate balance between dry and wet, lines and dots, his meticulously executed paintings remind us of the Chinese scholars' fascination with these subjects as embodiments of their own spiritual perseverance in times of difficulty and turbulence. Together with the work of Liu Dan, Zeng Xiaojun's ink paintings are a powerful example of how the high culture of traditional China can be reinvigorated for contemporary society.

See a related painting by Zeng Xiaojun, 'Wild Spirit Screen No.2', 2013, which was sold at Christie's Hong Kong, 28 May 2018, lot 858.



358 W TP

WANG DONGLING (b.1945)
Confrontation of Yin and Yang, 2005
Ink on *xuan* paper, signed on the lower right, dated 2005.4.
216cm high x 144.8cm wide (85in high x 57in wide).

£15,000 - 20,000
CNY130,000 - 170,000

王冬齡（1945年生）陰陽際會 水墨紙本 鏡框 2005年作

Published, Illustrated and Exhibited:
Louisiana Museum of Modern Art, *China Onward: the Estella Collection, Chinese Contemporary Art 1966-2006*, Humlebaek, 2007, pp.275-276.
Chinese Ink Painting Now, New York, 2010, p.111.
Michael Goedhuis, *Ink: The Art of China*, Saatchi Gallery, London, 2012, pp.86-87.
Michael Goedhuis, *The Ink Art of China*, London, 2019, pp.6-7.

展覽著錄：路易斯安納現代藝術博物館，《China Onward: the Estella Collection, Chinese Contemporary Art 1966-2006》，胡姆勒拜克，2007年，第275-276頁
《當代中國水墨畫》，紐約，2010年，第111頁
Michael Goedhuis著，《Ink: the Art of China》，薩奇美術館，倫敦，2012年，第55頁。pp.86-87
Michael Goedhuis著，《水墨中國》，倫敦，2019年，第6-7頁

Wang Dongling was born in Jiangsu Province in 1945. When he was 17, he was admitted into the Department of Fine Arts at Nanjing Normal University and studied calligraphy. The classes were interrupted, however, by the Cultural Revolution during the 1960s, but Wang survived the turmoil by writing big-character posters featuring a revolutionary slogan for posting in a public place, a job that ironically provided him with an artistic freedom not available at the university. After the Cultural Revolution, Wang attended the Zhejiang Academy of Fine Arts in Hangzhou and received his MFA degree in 1981; he has taught there (now the China Academy of Art) ever since, and he is currently Vice-Chair of the Calligraphy Department.

Wang Dongling's works were influenced by his experience in the United States from 1989 to 1992, when he served as a visiting professor at the University of Minnesota and at the University of California, Santa Cruz. His solid and structural forms are reminiscent in particular of the abstract expressionist painter Franz Kline; for a comparison of Franz Kline's work and Wang Dongling's work, see *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, pp.108-109.

Wang began developing a new form of composition that synthesises traditional Chinese aesthetics such as the use of negative space and flying white (*feibai*; drybrush technique) with abstract expressionist art. Wang's calligraphy pushes it to extreme as they are no longer decipherable Chinese characters, but become purely abstract paintings rather than calligraphy. Wang Dongling has been enormously influential on the whole development of contemporary calligraphy and ink painting. His works have been prominently exhibited at the Metropolitan Museum of Art, Guggenheim Museum, New York; Yale University Art Gallery, and the Palace Museum, Beijing.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

359

359 Y
A BRONZE FIGURE OF WENCHANG
Ming Dynasty
The God of Literature crisply cast seated with a serene expression, holding a scroll in his left hand over a rotund belly incised with *ruyi*-clouds, with the right arm rested on the knee, the sleeves and hem draped in luxuriant folds, carefully crafted to emphasise the dignity and cultivation of the deity, traces of gilt-lacquer, wood stand.
22cm (8 1/2in) high. (2).

£2,500 - 4,000
CNY21,000 - 33,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

明 銅文昌帝君坐像

Published, Illustrated and Exhibited: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1988, no.3.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1988年，編號3

The present figure of Wenchang, the God of Literature, is a fine example of the level of refinement employed by the artists who worked for the educated class of scholars and officials. Originally gilt lacquered over bronze, it now has a warm bronze patina and only traces of the original gilding and colour pigments remain. Depictions of the God of Literature are also found in other materials, particularly as Dehua porcelains. See for example, a related blanc de Chine figure of Wenchang, He Chaozong mark, 17th century, illustrated by P.J.Donnelly, *Blanc De Chine*, London, 1969, pl.145D.

Compare also with a related gilt-lacquered bronze figure of Wenchang, 17th century, which was sold at Sotheby's Hong Kong, 2 June 2015, lot 712.

360

360
A BRONZE FIGURE OF AN IMMORTAL
16th century
Expertly cast standing, clad in long flowing robes open at the chest with ribs exposed, the right hand slightly raised, the face with jovial expression and surmounted by a cloth cap.
22cm (8 1/2in) high.

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十六世紀 銅仙人立像

The present lot could be a representation of the Daoist Immortal Lu Dongbin. See a similar bronze figure of an Immortal, illustrated in *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, p.211, no.52. Compare also with related bronze figures of the Daoist Immortal Lu Dongbin, Ming dynasty, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, pp.82-83, nos.64 and 65. See also a related bronze figure of Lu Dongbin, 16th/17th century, illustrated by M.Maucuer, *Bronzes de la Chine imperiale des Song aux Qing*, Paris, 2013, p.156, no.108.

Compare with a related but slightly larger bronze figure of a Daoist Immortal, late Ming dynasty, which was sold at Christie's Hong Kong, 6 April 2015, lot 157.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

361 W TP
ZHENG CHONGBIN (b.1961)
The Propositions of Alignment (D), 2014
Ink and acrylic on *xuan* paper, framed.
84cm high x 83cm wide (33in high x 32 5/8in wide).

£5,000 - 8,000
CNY42,000 - 67,000

鄭重賓（1961年生）對齊的命題(D) 水墨丙烯紙本 鏡框 2014年作

Published, Illustrated and Exhibited: Michael Goedhuis, *The Ink Art of China*, London, 2015, pp.16-17.

展覽著錄：Michael Goedhuis著，《水墨中国》， 敦，2015年，第16-17頁

Zheng Chongbin was born in Shanghai in 1961 and attended the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1980, specialising in figure painting in the Chinese historical style. After graduating in 1984, he taught painting at his alma mater for four years and began to create abstract works, highlighting the interplay between black and white and the spatial aspects of ink painting as a material. His experimental ink paintings were exhibited in a solo show in 1988 at the Shanghai Museum of Art. Later, he travelled to the United States as a student and received his MFA from the San Francisco Art Institute in 1991. He currently lives near San Francisco Art Institute and maintains a studio in Shanghai.

Zheng has developed a unique hybrid visual language as a result of his bi-cultural background, as well as an effort to explore and deconstruct the Classical Chinese ink canons and Western pictorial abstraction conventions. His richly textured ink surface, emerging from the interplay of ink, acrylic, water, paper and light, confronts issues of form and loftier metaphysical dimensions. One of the core notions in Zheng's art is that the world is always in flux, made up of flows of matter and energy that constantly cohere and dissipate.

Zheng's works have been collected by many internationally renowned institutions including the British Museum, London; the Metropolitan Museum of Art and Brooklyn Museum, New York; M+ Museum, Hong Kong and others; see *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, pp.201-202.

Compare with a related painting by Zheng Chongbin, 'Linear Amplification', 2014, which was sold at Christie's Hong Kong, 26 November 2018, lot 872.

362

363

362
A BRONZE INCENSE BURNER, GUI
Hu Wenming seal mark, late Ming Dynasty
Of archaistic form with a compressed globular body raised on a high foot cast with a band of *lingzhi* fugus growing on leafy tendrils, the body decorated with continuous foliate lotus scrolls and a band of the 'Eight Buddhist Emblems' *bajixiang* below the slightly everted rim, all on diaper ground, flanked by a pair of loop handles with key-fret pattern issuing from dragon heads, the base with an intaglio four-character 'Hu Wenming zhi' seal mark within a cartouche.
14cm (5 1/2in) wide.

£2,500 - 3,500
CNY21,000 - 29,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明晚期 八吉祥蓮花紋簋式爐
「胡文明製」篆書刻款

The present lot has a Hu Wenming seal mark. Hu Wenming is considered to be amongst the most accomplished bronze casters of the late Ming dynasty, however pieces with his name continued to be made well into the Qing dynasty. The shape of the incense burner is based on archaic prototypes from the Shang and Zhou dynasties. See a similar bronze incense burner, with similar Hu Wenming mark, illustrated by Sydney L.Moss, Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.86.

Compare with a related parcel-gilt bronze incense burner, Hu Wenming four-character mark, 17th century, which was sold at Christie's London, 8 November 2013, lot 1282.

363
A RARE BRONZE 'EIGHT DAOIST IMMORTALS' INCENSE-TOOL VASE
16th century
Elaborately cast of tall cylindrical form with the 'Eight Daoist Immortals' around the exterior in high relief against *ruyi*-shaped apertures, floating above crashing waves, beneath a band of dragons and key-fret, applied with a pair of S-shape mythical beast handles, all supported on three cabriole legs, further supported on another base with diaper-pattern and three feet on a tall ring.
25cm (9 3/4in) high.

£4,000 - 6,000
CNY33,000 - 50,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十六世紀 銅獸耳八仙人物瓶

Compare with a similar hexagonal incense tool vase but with musicians around the exterior, early 16th century, illustrated by D.Failla, *Food for the Ancestors Flowers for the Gods*, Genoa, 2017, p.347. See also a related cylindrical incense tool vase but with other figures in high relief around the exterior, 16th century, illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.137, no.88.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

364 W TP

QIU JIE (b.1961)
Contemplation of Plum Blossoms, 2010
Graphite on paper, framed.
100cm high x 140cm wide (39 1/4in high x 55 1/4in wide).

£2,000 - 3,000
CNY17,000 - 25,000

邱節（1961年生） 香雪海賞梅圖 石墨紙本 鏡框 2010年作

Born in Shanghai in 1961, Qiu Jie started to learn painting by copying illustrations of the Red Guards in newspapers from the age of ten. In 1981, he graduated from the School of Decorative Arts in Shanghai and began to work as an art designer in the Shanghai Instrument Factory. Qiu had his first solo exhibition at the age of 24. In 1989, recommended by two Swiss artists, Qiu Jie commenced his study of multimedia art at the School of Fine Arts in Geneva. Currently living and working in China, France, and Switzerland, Qiu uses the simplest tools, graphite pencil and paper, to express his concern about the life experience of the generation in China which went through the Cultural Revolution.

Inspired by the art of the Northern Renaissance in Flanders, Qiu Jie's work has a precisely realistic style while embodying a symbolic repertoire of great ambiguity. Signing with the sobriquet 'The Mountain Man Who Lives Outside His Hometown' (*Taxiang shanren*), Qiu Jie's works connect his accomplished draftsmanship to the style of the propaganda posters from the Cultural Revolution era. One of Qiu Jie's iconic works is the drawing of Mao as a cat, 2007, illustrated in *The Revolution Continues: New Art from China*, London, 2008, pp.64-65.

Qiu Jie's works have been exhibited and collected widely, including at the Saatchi Gallery, London; The Geneva Contemporary Art Foundation; The Museum of Contemporary Art Shanghai; and the Amsterdam Museum of Fine Arts.

365

366

365
A PAIR OF PARCEL-GILT BRONZE 'GARLIC-HEAD' VASES
Late Ming Dynasty
Each elegantly cast with compressed globular bodies rising from tall tapering feet to long flaring necks terminating with lobed 'garlic-heads' and lipped mouth rim, the exteriors of the bodies with gilt whorls.
Each 18cm (7in) high. (2).

£1,500 - 2,000
CNY13,000 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明晚期 銅局部鎏金蒜頭瓶一對

Compare with a related but larger parcel-gilt bronze vase, with *chilong*, 16th/17th century, which was sold at Sotheby's New York, 11 September 2019, lot 863.

366
A BRONZE FIGURE OF LIU HAI AND THREE-LEGGED TOAD
Ming Dynasty
Deftly cast standing on one leg, the Immortal's other leg raised and caught by the three-legged toad, his left hand holding a large coin, his right hand holding a gourd, clad in long flowing robes with his rotund belly exposed, all supported on a rocky plinth.
16cm (6 1/2in) high.

£1,000 - 2,000
CNY8,400 - 17,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 銅劉海戲蟾立像

Compare with a related gilt-bronze incense burner in the form of Liu Hai standing on his toad, 16th/17th century, illustrated by Sydney L.Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.21.

See also a related bronze figure of Liu Hai, Ming dynasty, which was sold at Bonhams Paris, 26 October 2022, lot 293.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

367 W TP
LIU QINGHE (b.1961)
Portrait of Li Ming, 2009
Ink on *xuan* paper, framed.
200cm high x 90cm wide (78 4/8in high x 35 4/8in wide).

£5,000 - 8,000
CNY42,000 - 67,000

劉慶和（1961年生） 李明畫像 水墨紙本 鏡框 2009年作

Published, Illustrated and Exhibited： Michael Goedhuis, *Ink: The Art of China*, Saatchi Gallery, London, 2012, p.55.

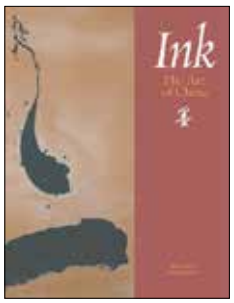
展覽著錄：Michael Goedhuis著, 《Ink: the Art of China》，薩奇美術館，倫敦，2012年，第55頁。

Born in Tianjin in 1961, Liu Qinghe graduated from the Tianjin Academy of Arts and Crafts in 1976, and later received graduate training in both the Folk Art Department and the Chinese Painting Department at the Central Academy of Fine Arts, Beijing. Over the years, Liu has sought to find ways to make ink painting relevant to contemporary life and has created a series of paintings that focus on fleeting moments in people's daily lives.

Although Liu's use of broad brushstrokes and vivid draftsmanship are derived from the long tradition of the conceptual sketch (*xieyi*) style, he has used this style to enhance his depiction of the reality of individual human beings grappling with the hard realities of industrializing China. The present lot for example, a portrait of a young woman, exudes a feeling of vulnerability and insecurity, typical of a young person unsure of their place. See for example, Michael Goedhuis, *Ink: The Art of China*, London, 2012, pp.52-53.

Liu Qinghe's works can be found in many museums and collections globally, including the Museum of Fine Arts, Boston; the National Art Museum, Beijing; Shenzhen Art Museum; and the Royal Academy of Fine Arts, Spain.

See a related painting by Liu Qinghe, 'Bathing in Wind', 2006, which was sold at Sotheby's Hong Kong, 3 April 2016, lot 543.



368

A VERY RARE BRONZE 'ZHANG QIAN AND BOAT' HANGING INCENSE VESSEL

Ming Dynasty

The vessel expertly cast as a boat in the form of a large lotus petal, with a mythical-beast head at the front, a Daoist Immortal with jovial expression seated at the stern, wearing a lotus-leaf hat and holding an open book, his right hand holding the rudder, the deck with leafy-tendril openwork, the exterior of the boat decorated with a band of openwork C-scrolls, with three raised suspension lugs attached to three chains hung from a loop ring.

25.5cm (10in) long.

£15,000 - 20,000
CNY130,000 - 170,000

明 仙人乘槎掛式銅吊爐

Published, Illustrated and Exhibited: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.24.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年，編號24

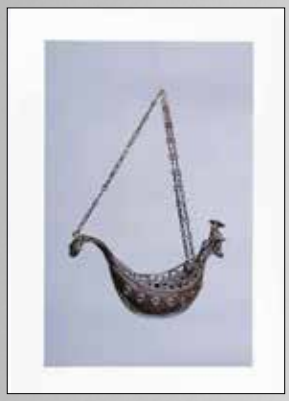
The present lot is very rare. Although it is an incense burner or perfumer, the shape may possibly have been inspired by Central Asian and Persian *kashkul*, or so called 'beggar's bowls'.

The *kashkul* was a sign of religious poverty assumed by Sufis and Islamic mystics, and was worn around the neck with a chain. The bowl's boat-like shape became symbolic of the dervish's journey on the ocean of mystic knowledge. See for example, a *kashkul*, ca.1500, Iran or Afghanistan, of similar boat-shape and with chain, in the Victoria and Albert Museum, London (acc.no.755-1889).

The present lot, although not Islamic, shares the Sufi's concern with mysticism and the journey for knowledge, except now there is a Daoist Immortal with a book riding the boat. Immortals riding a raft (*Xianren chengcha* 仙人乘槎) are frequently depicted in other materials such as bamboo or rhinoceros horn carvings. See for example, a rhinoceros horn cup with Immortal on a raft, late Ming/early Qing, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings in the Collection of the Palace Museum*, Beijing, 2010, p.302.

The earliest record of the tale of an 'Immortal Riding a Raft' was in the *Record of Diverse Matters* (博物志) written by Zhang Hua (c.290 CE). According to this book, every Eighth Month, boats commute between the sea and the Milky Way leading one to Immortality. Later, this myth became conflated with the historical figure of Zhang Qian (張騫) the Han dynasty explorer and envoy to Central Asia.

See a silver cup depicting an Immortal on raft, Yuan dynasty, illustrated in *Zhongguo meishu quanji*, vol.10, Beijing, 1996, no.154. S.Lee, in *Chinese Art under the Mongols: The Yuan Dynasty*, Cleveland, 1968, entry 37, mentions that this could be a depiction of the Daoist deity *Taiyi zhenren* (太乙真人), travelling to the fairy islands of Penglai.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

369

369
A PARCEL-GILT BRONZE GARLIC-HEAD 'CHILONG' VASE
Late Ming Dynasty
The compressed pear-shaped body rising from a tall spreading foot to a long tapering neck terminating with a 'garlic-head' below a waisted mouth, cast with a long and sinuous *chilong* twisting around the neck, covered with a dark patina enhanced with irregular areas of gilding. *22cm (8 3/4in) high.*

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明晚期 銅局部鎏金浮雕螭龍紋蒜頭瓶

Provenance: Sotheby's New York, 21 March 2015, lot 765.

來源：紐約蘇富比, 2015年3月21日，拍品編號765

Compare with two similar bronze vases with dragons, one parcel gilt, 16th/17th century, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, p.42, no.29.

370 Y
A LARGE BRONZE RECTANGULAR INCENSE BURNER, FANGDING
Ming Dynasty
Of rectangular form supported on four tall legs issuing from mythical-beast heads and flanked by a pair of upright S-shaped handles, cast to each side of the body with archaistic *taotie* masks reserved on a dense *leiwen* ground, rising to a waisted neck decorated with a band of diaper-pattern, later wood cover and stand. *36cm (14 1/4in) wide.* (3).

£2,000 - 3,000
CNY17,000 - 25,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

明 銅仿古饕餮紋方鼎

Provenance: Museé Chateaux, Bourgogne, m.0253 (label)

來源：城堡博物館, 勃艮第, m.0253 （標籤）

370

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

371

372

371
WANG TIANDE (b.1960)
Digital-No.08-MH56, 2008
Xuan paper, Chinese ink on paper, burn marks, framed.
56cm high x 14.5cm wide
(22in high x 5 3/4in wide).

£1,200 - 2,000
CNY10,000 - 17,000

王天德（1960年生） 數碼No.08-MH56 水墨、焰紙本 鏡框 2008年作

Born in Shanghai in 1960, Wang Tiande is one of the most innovative calligraphers in China. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now Dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity.

He started to create his Digital series when he was on an artist's residency in Paris in 2002. A portion of his cigarette accidentally fell onto a piece of paper and hollowed it out; Wang drew inspiration from the burning and developed it into a creative technique. Furthermore, his direct encounter with contemporary art in Paris, especially conceptual art, not only inspired new approaches in his own work but also further convinced him of his love for the language of ink. In the Digital series Wang Tiande paints landscapes and calligraphies onto *xuan* paper and then enriches the images with cigarette burns. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy.

Wang Tiande's works are collected in several important and prestigious museums and galleries globally, including the British Museum, London; The Shanghai Art Museum; the Shenzhen Art Museum; Hong Kong Art Museum; Museum of Fine Arts, Boston; and the Metropolitan Museum of Art, New York.

See a similar work by Wang Tiande, illustrated by C.Von Spee, *Modern Chinese Ink Paintings*, London, 2012, pp.98-99, no.28. For a related landscape by Wang Tiande, see *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, p.78 and 197; and also *China Onward: the Estella Collection, Chinese Contemporary Art, 1966-2006*, Humlebaek, 2009, pp.290-291.

372 W TP
WANG TIANDE (b.1960)
Digital No. 06-M36, 2006
Ink on *xuan* paper, burn marks, large panel, framed.
133cm long x 66cm wide
(52 1/2in long x 26in wide).

£5,000 - 8,000
CNY42,000 - 67,000

王天德(1960年生) 數碼No. 06-MH31 水墨、焰紙本 鏡框 2006年作

373
A RARE GOLD AND SILVER-INLAID BRONZE 'CHAMPION' VASE
Song/Ming Dynasty
Exquisitely cast with two tubular pedestal vases decorated with archaistic scrolls, flanking an eagle holding a loop ring in its beak, standing with extended wings outstretched across both vases, standing on the head of a bear with outstretched limbs, its hindquarters and bifurcated tail protruding at the bottom on the back below a *chilong* joining the vases, all inlaid in gold and silver. *12cm (4 3/4in) high.*

£6,000 - 8,000
CNY50,000 - 67,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

宋/明 銅錯金銀英雄雙聯瓶

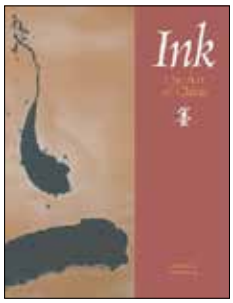
Inspired by archaic bronze vessels produced during the Western Han period, this vase encapsulates a highly auspicious symbolism conveyed by the combination of eagle, *ying* and bear, *xiong*, which form the rebus for 'champion and hero'. The inlaid decoration, clearly derived from the archaic bronzes of the Warring States period, creates a demonstrable link to the revered Chinese past. Compare with a similar inlaid gold and silver bronze 'Champion' vase, 12th-15th century, illustrated in *The Second Bronze Age: Later Chinese Metal Work*, London, 1991, pl.35.

See also a rare silver-inlaid bronze 'Champion' vase, which was sold at Bonhams London, 12 May 2016, lot 13.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Michael's London home

Ink Dreams
THE DRAGON THRONE
EPIC IRAN



374 W TP
QIU DESHU (b.1948)
Self Portrait (Spirit), 1997
Ink and acrylic on *xuan* paper and mounted on canvas, signed and dated 1997 in Chinese.
180cm high x 360cm wide (70 3/4in high x 141 1/2in wide)

£20,000 - 30,000
CNY170,000 - 250,000

仇德樹(1948年生) 自畫像（靈魂） 水墨丙烯宣紙 裱於畫布 1997年作

Published, Illustrated and Exhibited: Louisiana Museum of Modern Art, *China Onward: the Estella Collection, Chinese Contemporary Art 1966-2006*, Humlebaek, 2007, pp.232-233.
Chinese Ink Painting Now, New York, 2010, p.82.
Michael Goedhuis, *Qiu Deshu*, London, 2012, pp.40-41.
Michael Goedhuis, *Ink: The Art of China*, Saatchi Gallery, London, 2012, pp.168-169.

展覽著錄：路易斯安納現代藝術博物館編，《China Onward: the Estella Collection, Chinese Contemporary Art 1966-2006》，胡姆勒拜克，2007年，第232-233頁。
《當代中國水墨畫》，紐約，2010年，第82頁。
Michael Goedhuis編，《仇德樹》，倫敦，2012年，第40-41頁。
Michael Goedhuis編，《Ink: The Art of China》，薩奇美術館，倫敦，2012年，第168-169頁.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Qiu Deshu, born in Shanghai in 1948, was one of the earliest artists on the mainland to receive international recognition in the post Mao era. As a child he studied traditional ink painting and seal carving, but his interest in the traditional arts was interrupted by the Great Proletarian Cultural Revolution, during which he was sent to work at the Number Eighteen Shanghai Plastics Factory. At the close of that tumultuous period, he rededicated himself to art and co-founded the Grass Painting Society (*Cao cao hua she* 草草画社), one of the first experimental art groups in the late 70s. However, his interest in abstraction was deemed too 'bourgeois' and he was ordered to cease painting during the Anti-Spiritual Pollution Campaign of 1983. It was around this time that he developed his signature style of tearing paper, called 'fissuring' (*liebian* 裂变).

'Fissuring', which in Chinese literally means tearing (裂) and change (变), indicates both the dramatic changes and breaks in his own life as well as that of a rapidly changing Chinese society. His creative process begins with painting vivid colours on traditional Chinese *xuan* paper, tearing it, and then sticking selected pieces to a base layer using the techniques traditionally employed in mounting Chinese paintings. When spaces show between the mounted torn papers they read as fissures or cracks. Abrading or burnishing the paper, or mounting white paper on top of colours, produces additional effects: the final work is a sophisticated combination of painting and collage.

The present lot, his self-portrait, is merged with a rocky landscape, not only reflecting the fissures and dramatic disruptions fragmenting his life, but also his unity with the ever-changing universe. As an expression of his place within this ongoing cosmos in flux, Qiu created his unique Self-Portrait (Spirit), a landscape in which facial features emerge from the mountain formations to suggest the presence of the artist's human spirit.

Qiu Deshu's works are in numerous museum collections including the Museum of Fine Arts, Boston; M+ Museum, Hong Kong; Shanghai Art Museum, China; Asian Art Museum, South Korea; Taichung Provincial Art Museum, Taiwan; Linden Museum, Germany; Seoul Maili Art Museum, Korea; and Shenzhen Art Museum, China.

375 W TP
YANG JIECHANG (b.1956)
Stranger than Paradise - Grey, 2011
Ink on paper, mounted on canvas, framed.
198.5cm wide x 92cm high (78in wide x 36in high).

£6,000 - 8,000
CNY50,000 - 67,000

楊詰蒼(1956年生) 比天堂還奇妙——灰 水墨紙本 裱於畫布 2011年作

Published, Illustrated and Exhibited: Michael Goedhuis, *The Ink Art of China*, London, 2015, pp.26-27.

展覽著錄：Michael Goedhuis著，《水墨中国》， 敦，2015年，第26-27頁

Born in Foshan, Guangdong, in 1956, a teenager during the Cultural Revolution, he was apprenticed to a master calligrapher. Between 1974 and 1978, Yang studied paper mounting, folk art, and traditional painting at the Foshan Folk Art Research Institute; for the following four years he continued his study of Chinese painting at the Guangzhou Academy of Fine Arts. After his graduation, he took up two years of formal studies of Daoism under the Master Huangtao at Mount Luofu, which had had a profound influence on his art. Upon his marriage to the writer and critic Martina Köppel-Yang, he moved to Paris in 1988, and he has been living and working in Paris and Heidelberg since then.

His extensive training in Chinese and European artistic traditions combined with the range of his artistic ideas has given Yang Jiechang uncommon versatility. His works range from painting, collage, and sculpture to multimedia installation, site-specific works, and performance. Yang gained international recognition through the exhibition of his large monochrome ink paintings in 'Les Magiciens de la Terre' at the Centre Pompidou in Paris in 1989. He also exhibited in the landmark 'China Avant/Garde' exhibition at Beijing's China National Art Museum that year; *Ink Worlds: contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, p.198.

Yang Jiechang has recently had a major exhibition at the Musée National des Arts Asiatiques Guimet, Paris (6 July 2022 — 24 October 2022), and his paintings are in many important collections globally, including the Brooklyn Museum; Hong Kong Museum of Art; Fukuoka Art Museum, Japan; Kunstverein Heidelberg; Centro Cultural Arte Contemporaneo, Mexico City; Berkeley Art Museum, Berkeley; and the Rockefeller Foundation, New York.

His 'Stranger than Paradise' series appears to combine elements of Chinese landscape painting, but echoes Hieronymus Bosch's 'The Garden of Earthly Delights', with various animals dotted throughout engaged in pleasurable activities.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

376 Y

A BRONZE 'MYTHICAL BEAST' LOZENGE-SHAPED VASE, HU

Late Ming/early Qing Dynasty

Finely cast of archaistic *hu* form and lozenge section, rising from a stepped foot to a flaring neck with two raised ribs, applied with a pair of mythical beasts, each side of the body with a further mythical beast in relief, wood stand. *36.8cm (14 1/2in) high.* (2).

£9,000 - 12,000
CNY75,000 - 100,000

明晚期/清早期 神獸紋獸耳菱形壺

Provenance: Ulrich Hausmann Collection

Published, Illustrated and Exhibited:
Michael Goedhuis in association with Shimizu Oriental Art Ltd., *The Gilding of the Lily: An Exhibition of the Divine Vessels of Japanese Flower Arrangement*, London, 1986, no.34
Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.48

來源：Ulrich Hausmann 舊藏

展覽著錄：
Michael Goedhuis 与 Shimizu Oriental Art Ltd 合作展，《The Gilding of the Lily: An Exhibition of the Divine Vessels of Japanese Flower Arrangement》，倫敦，1986年，編號34
Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年，編號48

The present lot exhibits the 17th century fascination with mythical beasts. There was a revival of interest in ancient texts, notably the Shanhai jing (Classic of Mountains and Seas), a compendium replete with descriptions of geography, natural history, and mythology. The availability of various illustrated editions of the Shanhai jing from the late sixteenth century onward quickly led to the appearance of new motifs in the decorative arts. See two similarly shaped vases but in cloisonné enamel, early Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum, vol.2*, Beijing, 2011, nos.18 and 20.

377
LUI SHOU-KWAN (1919-1975)
Journey/Boats, 1963
Ink and colours on paper, signature and seal of the artist, hanging scroll.
46cm long x 43.5cm wide (18 1/8in long x 17 1/8in wide).

£6,000 - 8,000
CNY50,000 - 67,000

呂壽琨 旅程/船 設色紙本 立軸 1963年

Lui Shou-Kwan (Lü Shoukun) was born in Guangzhou in 1919. His father was a painter and scholar. He majored in economics at Guangzhou University and in 1948 moved to Hong Kong, where he was a leader in the New Ink Painting movement that emerged in the 1960s and 1970s. In 1949, he joined the Hong Kong Yaumati Ferry Company as an inspector and worked there until 1966. He also taught ink painting at the University of Hong Kong and the Chinese University of Hong Kong. His work falls primarily into two categories, described as Hong Kong landscapes and Chan paintings. Stylistically, he adopted abstract forms and is credited for fusing Western styles with Hong Kong ink paintings. See *Ink: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Stanford, 2018, pp.188-189.

Compare with a related Lui Shou-Kwan painting, *Journey*, ink and colour on paper, which was sold at Sotheby's Hong Kong, 4 April 2017, lot 517.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

378
LUI SHOU-KWAN (1919-1975)
Zen Lotus, 1972
Ink and colour on paper, signature and seals of the artist.
46cm high x 43.5cm wide (18 1/8in high x 17 1/8in wide).

£30,000 - 50,000
CNY250,000 - 420,000

呂壽琨（1919-1975） 禪荷 紙本設色 鏡心
1972年作

Executed in 1972, *Zen Lotus* sits at the pinnacle of Lui Shou-Kwan's most revered period, the last decade of his life when a deep fascination with Buddhism profoundly transformed his artistic output. In his iconic Zen paintings, the artist established a powerful visual idiom to represent the lotus, a symbol for eternity, purity, and Buddhahood. With dense ink applied with bursting energy and spontaneity, the lotus leaves are heightened by the red paint, hinting at the moment of epiphany, inviting viewers to meditate upon the artist's lifelong pursuit of Zen.

Compare with a related painting by Lui Shou-Kwan, which was sold at Christie's Hong Kong, 27 May 2019, lot 808.

379

379
A BRONZE ARCHAISTIC RITUAL WINE VESSEL, JUE
18th/early 19th century
The square body decorated with four registers of beast masks reserved on *leiwen* grounds, separated by serrated vertical flanges with key-fret pattern, terminating with two spouts, flanked on one side with a handle, all supported on four cabriole legs issuing from the mouths of mythical beasts, surmounted by a pair of vertical posts, with warm dark brown patina and traces of gilt.
14cm (5 3/4in) high.

£800 - 1,000
CNY6,700 - 8,400

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十八/十九世紀初 獸面紋銅爵

380
AN ARCHAISTIC GILT-BRONZE RITUAL TRIPOD WINE VESSEL, JUE
18th century
The globular body finely chased around the exterior with a band of prunus and musk-mallow flowers, raised on three blade-like legs with a loop handle on one side, the lip with key-fret pattern curving to a small tip on one end between two posts.
9.5cm (3 3/4in) high.

£1,200 - 2,000
CNY10,000 - 17,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十八世紀 銅鎏金仿古花卉紋爵

The purpose of such small, archaistic cups of ritual form was probably for the most part as decorative cabinet treasures for the scholar, to remind himself of the Confucian golden age of high antiquity; when and if they were used it was probably at wine and poetry parties. Related gilt-bronze wine vessels, 18th century, are illustrated by M.Maucuer, *Bronzes de la Chine Imperiale des Song aux Qing*, Paris, 2013, p.119. The decoration is also similar to that found on a wine ewer, 18th century, illustrated in *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, no.28.

Compare with a related gilt-bronze *jue*, 18th century, which was sold at Sotheby's London, 12 May 2015, lot 148.

380

381 W TP
WEI LIGANG (b.1964)
Chinese Poem-Bronze Script, 2010
Ink and acrylic on paper, signed at the lower left corner, framed.
180cm long x 96cm wide (70 3/4 long x 37 3/4in wide).

£8,000 - 10,000
CNY67,000 - 84,000

魏立剛（1964年生） 中國詩-金文 水墨丙烯紙本 鏡框 2010年作

Published, Illustrated and Exhibited: Michael Goedhuis, *Wei Ligang*, London, 2018, pp.4-5.

展覽著錄：Michael Goedhuis著，《魏立剛》，倫敦，2018年，第4-5頁

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Wei Ligang was born in Datong, the first capital of the Northern Wei Dynasty (386-534) and home to the famous Buddhist grottoes of Yungang, which instilled in him a fondness for the grandeur of Han (202 BC- 220 AD) and Tang dynasty (618-907) art. Wei's father was an art-loving railroad worker, who inspired in Wei an interest in both mechanics and calligraphy. When he was 17, Wei entered the mathematics department of Nankai University, where he honed his logical and analytical skills. Wei also became President of the University Calligraphy Society, where he came under the mentorship of the local masters Li Henian (1912-2000), Wang Xuezhong (1925-2013), and Sun Boxiang (1934-) in classical poetry and epigraphic scripts. Wang Xuezhong, an early pioneer of Modern Calligraphy, was especially influential to Wei.

After graduating from Nankai University in 1985, Wei Ligang became a teacher in Taiyuan and immersed himself in the legacy of Fu Shan (1607-1684), a fellow Shanxi native. From 1995, he increasingly engaged with abstract painting and international contemporary art. Over the 90s, Wei gained prominence as a young pioneer of Modern Calligraphy, participating and organising a number of influential exhibitions in the field.

Wei Ligang delights in abstraction and has pushed the boundaries of calligraphy further than most contemporary calligraphers. His wide-ranging inspirations include ancient Egyptian hieroglyphs, industrial civilisation and modern machines, European castles and palaces, contemporary physics and astronomy, and the structures of animals and plants. Indeed, the present lot has a bird visible in one of the characters.

Wei Ligang's works are in the collections of the Asian Art Museum, San Francisco; British Museum; Cernuschi Museum, Paris; Bill and Melinda Gates Foundation, Seattle; National Museum of China, Beijing; National Art Museum of China, Beijing; François-Henri Pinault Family, France; San Francisco Museum of Modern Art; among others.

381

Michael's London home

382 W TP
LO CH'ING (b.1948)
The DNA of Chinese Painting Series, Landscape: Conversation with Mountain Huang Series, The Crystallized Mountain Huang in Snowy Dusk, 1999
Ink and colour on *xuan* paper.
137cm long x 69cm wide (54in long x 27 1/4in wide).

£2,000 - 3,000
CNY17,000 - 25,000

羅青（1948年生）黃山西梅暮雲慾雪圖 設色紙本 鏡框 1999年作

Published, Illustrated and Exhibited：*Chinese Ink Painting Now*, New York, 2010, p.88.

展覽著錄：《當代中國水墨畫》，紐約，2010年，第88頁。

Born in Qingdao, Shandong Province, in 1948, Lo Ch'ing is not just a painter, but also a poet and calligrapher. He moved to Taiwan with his parents in 1949. At an early age, Lo learned classical ink painting of the court tradition from the ink painting master Pu Ru, a member of the Qing Imperial family. Subsequently he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a professor of literature and a professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague, and mainland China.

Lo is well versed in classical Chinese literature and arts of the brush, as well as in modern and postmodern literature and art. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of post-modern poetry in Taiwan. He has also been a major innovator in ink painting, for which he has created a new visual vocabulary that deconstructs the classical forms of Chinese landscape by introducing into his compositions abstract and geometric elements as well as unexpected contemporary motifs.

Lo Ch'ing's paintings are in several prestigious collections worldwide including the British Museum, London; The Royal Ontario Museum, Canada; The Saint Louis Art Museum, USA; Museum fur Ostasiatische Kunst, Berlin; National Taiwan Museum; Ashmolean Museum, Oxford; and Asia Society, New York.

Compare with a related painting by Lo Ch'ing, titled 'Ten Thousand Peaks of White Snow', 1997, which was sold at Christie's Hong Kong, 28 November 2016, lot 1606.

383 W TP
LO CH'ING (b.1948)
The Sun also Rises, 2016
Ink and colour on paper, signed and dated by the artist, framed.
180cm long x 96cm wide (70 3/4in long x 37 3/4in wide).

£3,000 - 5,000
CNY25,000 - 42,000

羅青(1948年生) 太陽照常升起 設色紙本 鏡框 2016年作

Born in Qingdao, Shandong Province, in 1948, Lo Ch'ing is not just a painter, but also a poet and calligrapher. He moved to Taiwan with his parents in 1949. At an early age, Lo learned classical ink painting of the court tradition from the ink painting master Pu Ru, a member of the Qing Imperial family. Subsequently he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a professor of literature and a professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague, and mainland China. His knowledge of literature is hinted at in the title of the present lot, which is the title of Ernest Hemingway's famous first novel 'The Sun also Rises' (1926).

Lo is well versed in classical Chinese literature and arts of the brush, as well as in modern and postmodern literature and art. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of post-modern poetry in Taiwan. He has also been a major innovator in ink painting, for which he has created a new visual vocabulary that deconstructs the classical forms of Chinese landscape by introducing into his compositions abstract and geometric elements as well as unexpected contemporary motifs.

Lo Ch'ing's paintings are in several prestigious collections worldwide including the British Museum, London; The Royal Ontario Museum, Canada; The Saint Louis Art Museum, USA; Museum fur Ostasiatische Kunst, Berlin; National Taiwan Museum; Ashmolean Museum, Oxford; and Asia Society, New York.

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384

AN ARCHAISTIC GOLD AND SILVER-DAMASCENED WINE VESSEL AND COVER, GONG

18th century

Of archaistic *gong*-shape, rising from a straight foot, the globular body connected to a stylised bird-head lid by a swing handle made of three movable sections, the waisted neck with raised nails in the form of chain jewellery, decorated around the body with designs of mythical beast masks, floral and geometric patterns damascened in gold and silver. *36cm (14 1/8in) high.*

£6,000 - 8,000
CNY50,000 - 67,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十八世紀 銅錯金銀獸面紋觥

Provenance: Henri-Rene d'Allemagne (1863-1950) collection, Marnes-la-Coquette

來源：Henri-Rene d'Allemagne (1863-1950) 舊藏，馬爾訥拉科凱特

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.83.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年, 編號83

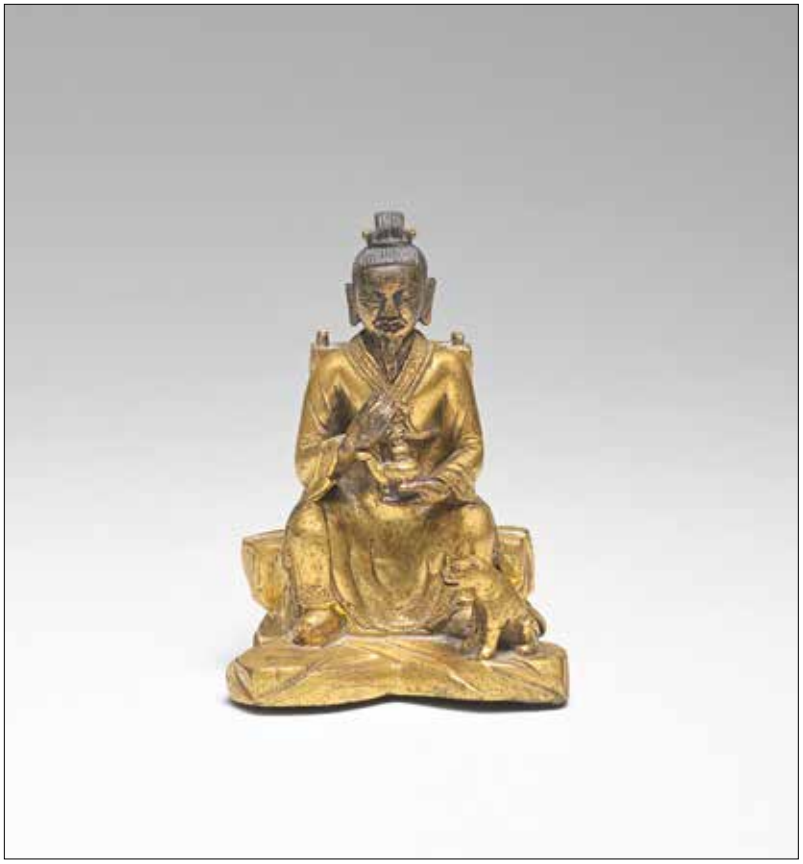
Henri-Rene d'Allemagne (1863-1950) was a French historian, librarian, author and collector. He was the owner of a large collection of Islamic items which was acquired after his death from his son Jacques d'Allemagne by P.T.Brooke-Sewell, who presented them to the British Museum in 1956. The subject matter of his books range from titles on decorative ironwork to playing cards.

With silver inlaid designs on the body and the cover, the present vessel is inspired by the archaic ritual bronze wine vessels *guang* or *gong*. During the Ming dynasty, appreciating and collecting antique artefacts was highly popular. At this time, comprehensive catalogues illustrating the archaistic bronzes of the Shang and Zhou dynasties were prepared and supplied the workshops with inspirational designs for the production of contemporary wares. The present vessel cleverly combines two archaic forms, namely the *hu* shape for wine containers produced during the Zhou dynasty, and the *guang* shape for handled wine ewers produced during the Shang dynasty, which were shaped as a sauce boat and had their cover cast as a dragon with a toothy grin and protruding horn.

Wine vessels combining the *hu* and an animal shape were already produced during the later phases of the Zhou Dynasty. Compare, for example, with a bronze bird-head wine vessel, Warring States, excavated in Shandong, illustrated in *The Complete Collection of Chinese Bronzes,* Beijing, 1997, p.28, no.27. For a bronze *gong* pouring vessel, Shang dynasty, see the example in the British Museum, London, illustrated by J.Rawson, *Chinese Art and Ritual,* London, 1987, cat.no.6.

The inlaid designs of cusped palmettes are similar to those found on Persian metalworks and suggest that the present vessel may have been produced for the Islamic market. See, for example, a large tinned copper basin, Safavid Iran, 17th century, in the Victoria and Albert Museum, illustrated by A.S.Melikian-Chirvani, *Islamic Metalwork from the Iranian World*, *8-18th Centuries*, London, 1982, pp.317-318, no.143.

A very similar bronze-inlay 'owl' vase, Ming dynasty, was sold at Bonhams Hong Kong, 30 November 2022, lot 139.



385

385
A RARE GILT-BRONZE FIGURE OF SUN SIMIAO
18th century
Expertly cast as a bearded scholar seated on rockwork holding an ewer in his left hand, his right hand slightly raised towards his beard, the face with a contemplative expression beneath a chignon, clad in long flowing robes and carrying a case on his back, by his left foot a small tiger with stripes, the base sealed. *9.5cm (3 1/2in) high.*

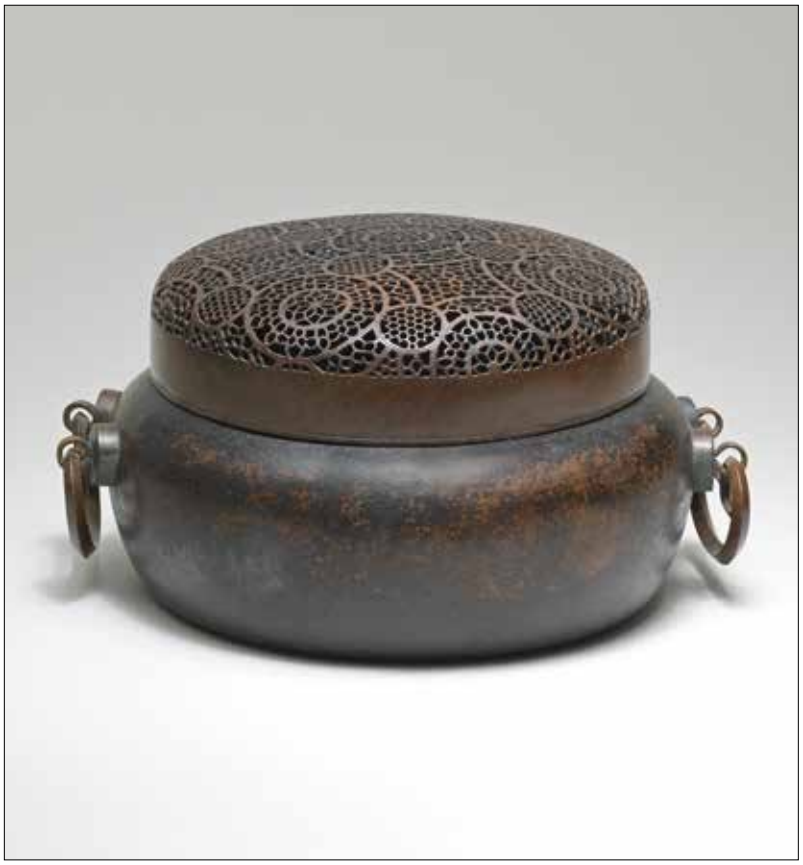
£3,000 - 5,000
CNY25,000 - 42,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

十八世紀 銅鎏金孫思邈坐像

The present figure appears to be a rare portrayal of Sun Simiao (孫思邈 581-682), a physician of the Sui/early Tang dynasties, reputed to have served the Tang Emperor Taizong (598-649). He is regularly portrayed holding a double-gourd containing medicine and beside a tiger. Sun Simiao was acclaimed for his significant contribution to the development of Chinese medicine, in particular the compilation of the *Beiji Qianjin Yaofang* (備急千金要方), the first medical encyclopaedia in China, compiled in 652. He was later deified in the Daoist pantheon, revered as the King of Medicine and as a protective guardian of health in Chinese popular religion.

Compare with a related small gilt-bronze figure of Guanyin, 18th century, in the Metropolitan Museum of Art, New York, (acc.no.48.30.5).



386

386
A LARGE CIRCULAR BRONZE WARMER AND RETICULATED COVER
18th century
The large body of compressed globular form applied with a pair of C-scroll handles, the cover exquisitely pierced with geometric patterns, the bronze of dark caramel-brown tone. *16cm (6 1/4in) wide.* (2).

£1,500 - 2,000
CNY13,000 - 17,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

十八世紀 銅如意耳暖足爐帶蓋

The present lot would have been used to keep the hands and feet warm during the winter months. The thin-walled buildings of southern China could become unpleasantly cold in winter, while the severe climate of the north and lack of cheap fuel meant that keeping warm was left to the individual. In Cao Xueqin's novel, *The Story of the Stone*, a maid rushes in with a hand warmer to bring to a chilled guest and becomes the focal point of a minor faux-pas; see Cao Xueqin, *The Story of the Stone*, vol.1, p.193. Thus we can see it was not usual to heat entire rooms or houses, even in very wealthy households.

Compare with a related bronze foot-warmer and cover with a very similar geometric design known as 'fishnet' lid, but with single swing handle, late 16th century, illustrated by Sydney L.Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.76.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

387 W TP
GAO XINGJIAN (b.1940)
La Mémoire Lointaine, 2009
Ink on paper, signed at the bottom left corner, framed.
145cm high x 144.5cm wide (57in high x 56 3/4in wide).

£3,000 - 5,000
CNY25,000 - 42,000

高行健（1940年生） 遙遠的記憶 水墨紙本 鏡框 2009年作

Published, Illustrated and Exhibited: Michael Goedhuis, *The Ink Art of China*, London, 2015, pp.56-57.

展覽著錄：Michael Goedhuis著, 《水墨中國》，倫敦，2015年，第56-57頁。

Born in Ganzhou, Jiangxi Province, in 1940, Gao Xingjian is best known for being awarded the Nobel Prize for Literature in 2000. Gao is a reminder of the close connection between painting and writing in Chinese culture and encapsulates the ideal of the well-rounded literati scholar. Indeed, his style can be characterised as 'writing/sketching the idea' (literally, *xieyi* 寫意), which allows him to create subtle, intuitive works that move between figurative and abstract art.

Interested in literature and for a time a student of painting while young, in 1962 he received a degree in French from the Beijing Language Institute. During the 1960s and the 1970s, Gao worked in the capital as a translator while writing novels and painting, and during the Cultural Revolution he was sent to the countryside for re-education, at which time he burned some of his manuscripts. In the 1980s, he published experimental literary works as well as nonfiction, but after one of his plays was banned in 1986, Gao retreated to nature to avoid any further exposure to controversy. In 1986 Gao was misdiagnosed with lung cancer, and began a 10-month long trek along the Yangzi river, which resulted in his novel *Soul Mountain* (靈山). In 1987, Gao Xingjian left China for Paris, and was granted French citizenship in 1997. In 1992 he was awarded the *Chevalier de l'Ordre des Arts et des Lettres* by the French government.

The expressive paintings that spring from Gao's introspection are characterised by a spontaneity of touch, and their ink tones that range from subtle greys to jet blacks can either swallow or emit light.

Gao Xingjian's paintings are in numerous prestigious collections globally, including the Musée Guimet, Paris; the Nobel Foundation, Sweden; the Museum of Modern Art, Stockholm; the Museum of Fine Arts, Boston; the Singapore Art Museum; Taipei Fine Arts Museum, Taiwan; and The Chinese University of Hong Kong.

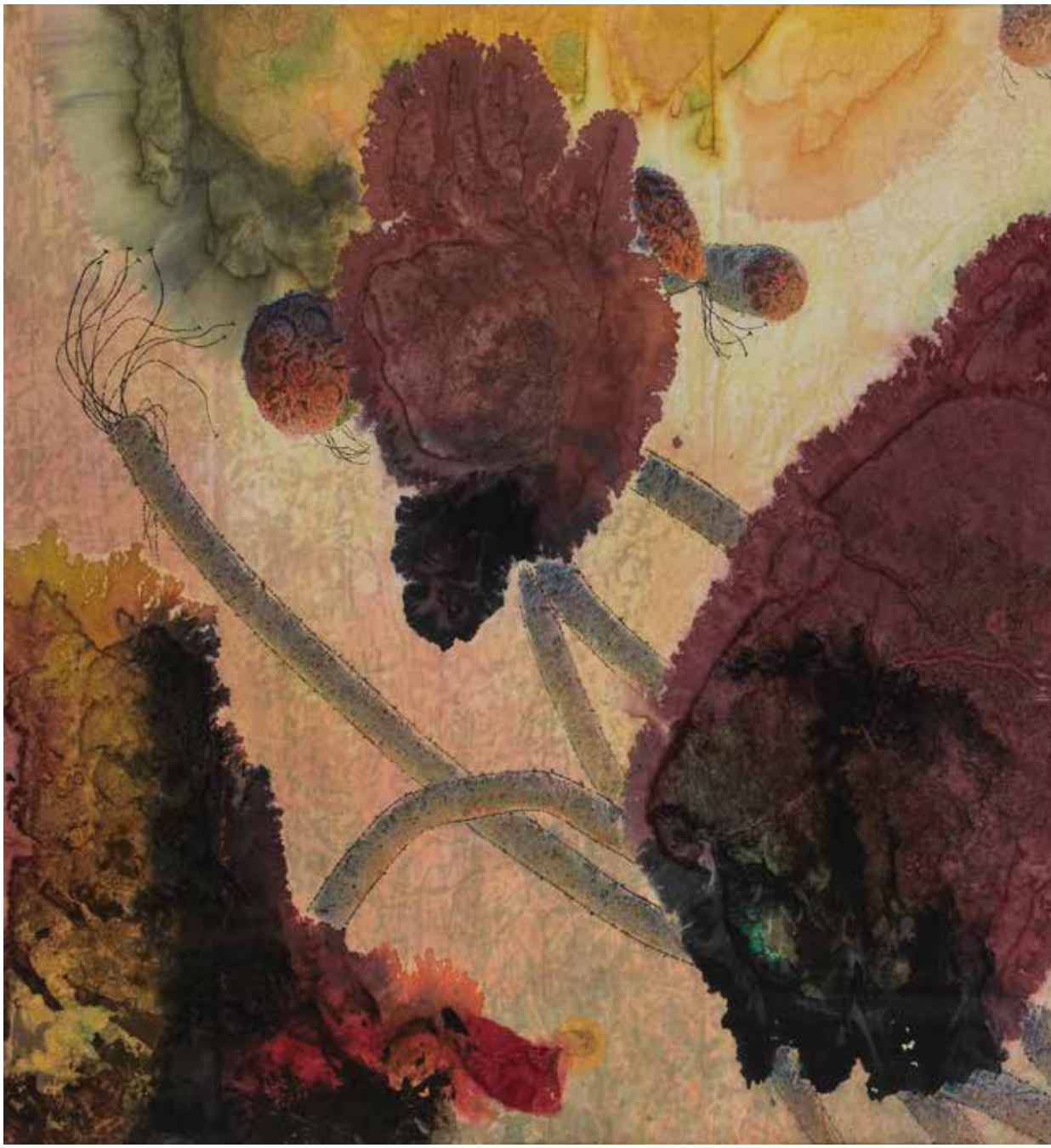
388 W TP
GAO XINGJIAN (b.1940)
L'Astre, 2009
Ink on paper, signed at the bottom right corner, framed. *115cm high x 106cm wide (45 1/3in high x 41 3/4in wide).*

£2,000 - 3,000
CNY17,000 - 25,000

高行健（1940年生） 星 水墨紙本 鏡框 2009年作

387

388



389 W TP
YANG YANPING (b.1934)
Autumn Song, 1996
Ink and colour on *xuan* paper, framed.
66.7cm long x 133.4cm wide (26 1/4in long x 52 1/2in wide).

£6,000 - 8,000
CNY50,000 - 67,000

楊燕屏（1934年生） 秋歌 紙本設色 鏡框 1996作

Published, Illustrated and Exhibited: *Chinese Ink Painting Now*, New York, 2010, p.199.
Michael Goedhuis, *The Ink Art of China*, London, 2019, pp.20-21.

展覽著錄：《當代中國水墨畫》，紐約，2010年，第199頁
Michael Goedhuis著，《水墨中国》， 敦，2019年，第20-21頁

Yang Yanping is famous for her paintings of Autumn and lotus; with impressive compositions of saturated reds, golds and ink on paper, her works strays close to pure abstraction. She studied architecture at Tsinghua University, where she married one of her painting teachers, Zeng Shanqing. After she graduated in 1958, and a brief spell of teaching factory design, Yang decided to study art at the Oil Painting

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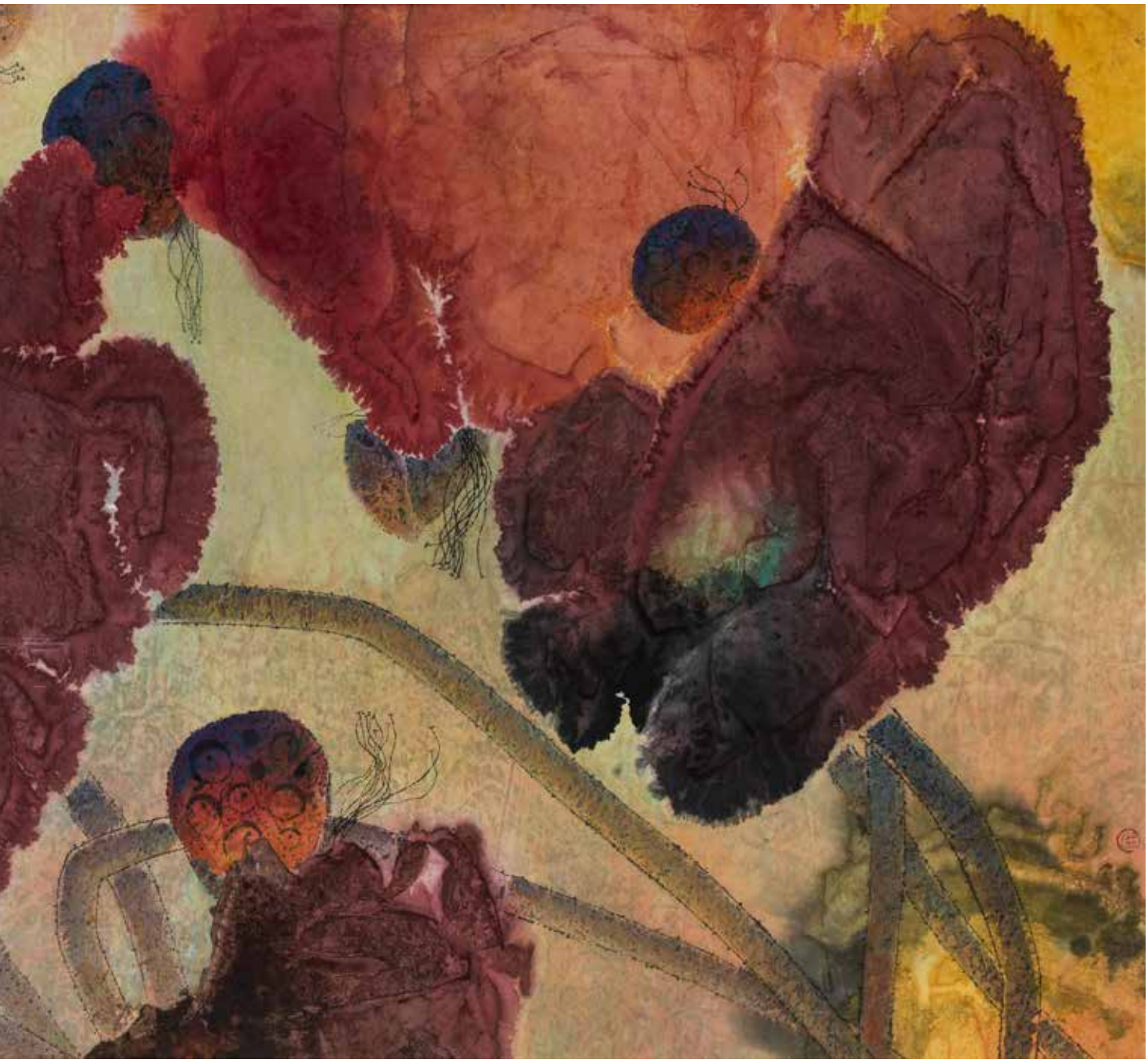


Department of the Beijing Art Academy. At the same time she studied traditional Chinese painting on her own. In 1986, both Yang and her husband were awarded fellowships from the State University of New York at Stony Brook, and they have remained in America ever since.

Yang is well versed in many traditional styles but has excelled in depicting the lotus flower, a symbol of purity, transience, the fragility of nature, and the potential for regeneration. Yang's ideals of high visual quality and an artistic autonomy allows her to embrace modernism without jettisoning the lessons from the classical Chinese world of high culture. Her recent exhibitions include a major retrospective at The Art Museum of Beijing Fine Art Academy in 2013.

Yang Yanping's work can be found in many prestigious institutions globally, including the Art Institute of Chicago which has recently held a major exhibition of her work, see *Expressive Ink: Paintings by Yang Yanping and Zeng Shanqing*, Chicago, 2019; The Art Museum of Beijing Fine Art Academy, Beijing; The Ashmolean Museum, Oxford; The Albertina, Vienna; the Asian Art Museum, San Francisco; The British Museum, London; and the Museum of Fine Arts, Boston.

For a related painting by Yang Yanping, 'Deep Autumn', 2004, see *China Onward: The Estella Collection, Chinese Contemporary Art, 1966-2006*, Humlebaek, 2007, pp.360-361.

(top view)

390
A VERY LARGE AND RARE BRONZE INCENSE BURNER AND COVER
Ming Dynasty
Heavily cast with a compressed globular body decorated with a wide band of key-fret pattern, applied with a pair of writhing dragons, their arched bodies forming the handles, supported on three feet formed of scrolling *lingzhi*, the domed cover cast in openwork with large lotus flowers, surmounted by a lotus pod finial issuing from radiating petals. *52cm (20 1/4in) wide.* (2).

£7,000 - 10,000
CNY59,000 - 84,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

明 雲雷紋雙龍耳如意足銅爐帶蓋

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.64.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989，編號64

The present vessel was probably inspired by the archaic bronze vessels of the *jian* type, which were produced during the Eastern Zhou dynasty (771-256 BC). These large vessels were made for holding water and were apparently used for bathing or as wash basins; see Ma Chengyuan, *Ancient Chinese Bronzes,* Hong Kong, 1986, p.202, for a discussion on *jian* vessels. A bronze *jian* vessel, Eastern Zhou dynasty, excavated in Shanxi province, is illustrated in *Zhongguo qingtongqi quanji*, vol.8, Beijing, 1995, pl.94.

Compare with a related gold-splashed tripod incense burner and stand, 17th/18th century, which was sold at Sotheby's New York, 23 September 2020, lot 625.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Inscription on base

391
A RARE DOCUMENTARY BRONZE SEATED FIGURE OF GUANYIN
17th century
The Goddess of Mercy exquisitely cast seated cross-legged, the face swaying gently to her left, wearing beaded necklaces and long flowing robes falling in graceful cloud-like folds, the face with a benevolent and serene expression under a cowl, the bronze with a dark-chocolate patina, cast with a calligraphic inscription on the base, J.H.C. inscribed on the rim of the base, stand. *33cm (13in) high.* (2).

£15,000 - 20,000
CNY130,000 - 170,000

十七世紀 銅鑄觀音坐像

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1989, no.8

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》, 倫敦, 1989年, 編號8

The present lot is remarkable and rare not only for its fine casting and unusual features such as the slightly tilted head, but also for the seventeen-character inscription on the base with the name of the maker Yang Sheng. The inscription reads:

碧雞楊盛為信官蔣榮焚香拜造于梅雪窯

Which may be translated as:

'Yang Sheng of Bixi made this for the believer Jiang Rong whilst burning incense and worshipping at the Plum Blossom and Snow Dwelling'

Compare with two related bronze and silver-inlaid seated figures of Guanyin, Ming dynasty, Shisou marks, illustrated in *Guanyin in the Collection of the Palace Museum: Classics of the Forbidden City*, Beijing, 2012, p.71, no.41, and also p.72, no.42.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Lot 391 (detail)

392 W TP

QIN FENG (b.1961)

West Wind East Water 0604, 2006
Ink, coffee and tea on custom made silk and cotton paper, signed lower right, framed.
190.2cm long x 94cm wide
(74 7/8in long x 37in wide).

£20,000 - 30,000
CNY170,000 - 250,000

秦風（1961年生） 西風東水系列0604 水墨、茶、咖啡絲棉紙 鏡框 2006年作

Published, Illustrated and Exhibited:
Made in China: Contemporary Chinese Art at the Israel Museum, Jerusalem, September 2007-March 2008
Louisiana Museum of Modern Art, *China Onward: The Estella Collection, Chinese Contemporary Art, 1966-2006*, Humlebaek, 2007, pp.224-225.
Chinese Ink Painting Now, New York, 2010, p.121.
Michael Goedhuis, *Ink: The Art of China*, Saatchi Gallery, London, 2012, pp.94-95.
Michael Goedhuis, *The Ink Art of China*, London, 2019, pp.26-27.

展覽著錄：《中國製造：當代中國藝術在以色列博物館》展覽，耶路撒冷，2007年9月-2008年3月
路易斯安納現代藝術博物館編，《China Onward: the Estella Collection, Chinese Contemporary Art 1966-2006》，胡姆勒拜克，2007年，第224-225頁
Michael Goedhuis著，《Ink: the Art of China》，倫敦，2012年，第94-95頁
Michael Goedhuis著，《水墨中国》，敦，2019年，第26-27頁

Born in the Xinjiang Uyghur Autonomous Region in 1961, Qin Feng is an iconoclastic artist who is actively involved in China's avant-garde art movement. Being an eclectic ink artist, Qin Feng is committed to integrating Eastern and Western styles. Xinjiang, Berlin, Boston, and Beijing, places where the artist calls home, infused his artwork with a global perspective that led him to a bold and significant artistic path - extending the tradition of classical Chinese ink painting and calligraphy.

From 1996 to 1999, Qin taught at the Berlin University of the Arts, where he further explored the possibility of the fusion of Western modernism and traditional Chinese ink. He used tea and coffee, two different beverages from the East and the West, to render multiple layers on *xuan* paper, which serves as a metaphor of the merge between the two cultures. The artist uses ink as the medium and calligraphy as the form, and also adopts smooth yet dry brushstrokes, creating seemingly powerful traditional calligraphy that skilfully demonstrates the freedom and agility in abstract expressionism, resulting in ink pieces that connect the past and the present. In the dynamic portrayal of West Wind/ East Water, Qin simultaneously expresses the rhythm of leisure and the hysteria and explosiveness of ink brushstrokes, adding tension to the image while charging the work with contemporary vitality and poetic quality.

Qin Feng's work can be found in several important and prestigious museums and collections globally, including the British Museum, London; the Metropolitan Museum of Art, New York; The Getty Museum, USA; The Museum of Fine Art, Boston; the Guggenheim Museum, New York; and the Jerry Yang collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

393
A LARGE BRONZE TRIPOD INCENSE BURNER AND COVER, DING
17th century
Raised on three cabriole legs issuing from the mouths of lions, the compressed globular body flanked by a pair of flaring S-shaped handles with shaped panels of diaper patterns, the waisted neck decorated with archaistic *leiwen* pattern, the cover with two trigrams surmounted by a finial in the shape of a Buddhist lion resting its right front paw on a ball issuing a ribbon in thread-relief, with dark patina.
52.5cm (20 3/4in) high. (2).

£4,000 - 6,000
CNY33,000 - 50,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十七世紀 銅獅鈕朝冠耳三足爐

Published and Illustrated: Michael Goedhuis, *Chinese and Japanese Bronzes A.D.1100-1900*, London, 1988, no.67.

展覽著錄：Michael Goedhuis著，《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1988年，編號67

The trigrams on the lid of the present lot are *qian* (乾掛) and *li* (離掛), symbolising 'heaven' (suggesting untiring strength and power) and 'fire' (associated with brightness) in Daoist internal alchemy. This incense burner was thus probably used at an altar.

For a very similar bronze incense burner (without a lid), see O.Munsterberg, *Chinesische Kunsgeschichte*, Vol.II, Esslingen, 1912, p.147. Compare with a similar large *ding*-shaped incense burner with 'heaven-soaring' handles and a roaring lion seated on the lid, Ming dynasty, illustrated in *Food for the Ancestors Flowers for the Gods*, Genoa, 2017, pl.16.1.

See a similar inscribed bronze 'lion' incense burner and cover, Ming dynasty, which was sold at Sotheby's London, 2 November 2022, lot 304.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of this catalogue

394 W TP

WEI LIGANG (b.1964)

Zhu Ma Ting (Stop the Horse and Listen), 2010
Ink and acrylic on paper, signed at the lower right corner, framed.
180cm high x 96cm wide (70 3/4in high x 37 3/4in wide)

£6,000 - 8,000
CNY50,000 - 67,000

魏立剛(1964年生) 駐馬聽 水墨丙烯紙本 鏡框
2010年作

Published, Illustrated and Exhibited: Michael Goedhuis, *Wei Ligang*, London, 2014, pp.26-27.

展覽著錄：Michael Goedhuis著，《魏立剛》，倫敦，2014，第26-27頁

Wei Ligang was born in Datong, the first capital of the Northern Wei Dynasty (386-534) and home to the famous Buddhist grottoes of Yungang, which instilled in him a fondness for the grandeur of Han (202 BC- 220 AD) and Tang dynasty (618-907) art. Wei's father was an art-loving railroad worker, who inspired in Wei an interest in both mechanics and calligraphy. When he was 17, Wei entered the mathematics department of Nankai University, where he honed his logical and analytical skills. Wei also became President of the University Calligraphy Society, where he came under the mentorship of the local masters Li Henian (1912-2000), Wang Xuezhong (1925-2013), and Sun Boxiang (1934-) in classical poetry and epigraphic scripts. Wang Xuezhong, an early pioneer of Modern Calligraphy, was especially influential to Wei.

After graduating from Nankai University in 1985, Wei Ligang became a teacher in Taiyuan and immersed himself in the legacy of Fu Shan (1607-1684), a fellow Shanxi native. From 1995, he increasingly engaged with abstract painting and international contemporary art. Over the 90s, Wei gained prominence as a young pioneer of Modern Calligraphy, participating and organising a number of influential exhibitions in the field.

Wei Ligang delights in abstraction and has pushed the boundaries of calligraphy further than most contemporary calligraphers. His wide-ranging inspirations include ancient Egyptian hieroglyphs, industrial civilisation and modern machines, European castles and palaces, contemporary physics and astronomy, and the structures of animals and plants. He employs the bright colours of gold, red, and blue, and uses acrylic paints to increase substance and texture. In these respects his art differs from traditional Chinese calligraphy, which typically is monochrome.

Wei Ligang's works are in the collections of the Asian Art Museum, San Francisco; British Museum; Cernuschi Museum, Paris; Bill and Melinda Gates Foundation, Seattle; National Museum of China, Beijing; National Art Museum of China, Beijing; François-Henri Pinault Family, France; San Francisco Museum of Modern Art; among others.

Lot 395 (detail)

395 W TP
QIU DESHU (b.1948)
Mountainscape (Red), 2005
Ink, acrylic and *xuan* paper on canvas.
200cm high x 360cm wide
(78 3/4 high x 141 3/4in wide).

£30,000 - 50,000
CNY250,000 - 420,000

仇德樹 山景（紅） 水墨丙烯宣紙 裱於畫布 2005年作

Qiu Deshu, born in Shanghai in 1948, was one of the earliest artists on the mainland to receive international recognition in the post Mao era. As a child he studied traditional ink painting and seal carving, but his interest in the traditional arts was interrupted by the Great Proletarian Cultural Revolution, during which he was sent to work at the Number Eighteen Shanghai Plastics Factory. At the close of that tumultuous period, he rededicated himself to art and co-founded the Grass Painting Society (*Cao cao hua she* 草草画社), one of the first experimental art groups in the late 70s. However, his interest in abstraction was deemed too 'bourgeois' and he was ordered to cease painting during the Anti-Spiritual Pollution Campaign of 1983. It was around this time that he developed his signature style of tearing paper, called 'fissuring' (*liebian* 裂变).

'Fissuring', which in Chinese literally means tearing (裂) and change (变), indicates both the dramatic changes and breaks in his own life as well as that of a rapidly changing Chinese society. His creative process begins with painting vivid colours on traditional Chinese *xuan* paper, tearing it, and then adhering select pieces to a base layer using the techniques traditionally employed in mounting Chinese paintings. When spaces show between the mounted torn papers they read as fissures or cracks. Abrading or burnishing the paper, or mounting white paper atop colours, produces additional effects: the final work is a sophisticated combination of painting and collage. The present lot, combines the traditional notions of Chinese landscape painting, but combined with innovative 'fissuring' technique, reflecting a world in flux.

Qiu Deshu's works are in many museum collections including the Museum of Fine Arts, Boston; M+ Museum, Hong Kong; Shanghai Art Museum, China; Asian Art Museum, South Korea; Taichung Provincial Art Museum, Taiwan; Linden Museum, Germany; Seoul Maili Art Museum, Korea; and Shenzhen Art Museum, China.

Compare with a similar mountainscape in red, but mounted as a set of five panels, 2005, by Qiu Deshu, which was sold at Sotheby's Hong Kong, 3 April 2016, lot 515.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

396
AN ARCHAISTIC SILVER AND GOLD-INLAID BRONZE VASE, HU
17th/18th century
Of archaistic *hu* form, the baluster body rising from a straight foot, set at the shoulders with three *taotie* masks handles issuing loose rings, all beneath a waisted neck, the exterior decorated with three raised bands with geometric patterns in silver and gold, the registers decorated on a diamond-pattern ground.
41cm (16in) high.

£8,000 - 10,000
CNY67,000 - 84,000

Please note this Lot is to be sold at No Reserve. **本拍品不設底價**

十七/十八世紀 銅錯金銀饕餮耳活環壺

The archaistic design on the present lot reflects the archaistic scholarly trends of the late Ming period which continued into the Qing dynasty. The academic trend known as the 'search for evidence' (*kaozheng* 考證) movement began in the early 17th century and reached its height in the 18th century. Although this movement originated in a renewed scholarly interest in ancient texts and inscriptions on archaic bronzes, as literati sought a more empirical approach to understanding their ancient heritage, it led to a greater fascination for decorative designs adopted from ancient bronzes too. Compare with a related archaistic vase with *taotie*-mask ring handles, 17th/18th century, illustrated by D.Failla, *Food for the Ancestors Flowers for the Gods: Transformations of Archaistic Bronzes in China and Japan*, Genoa, 2017, p.224, no.7.12. See also a related gold and silver damascened bronze vase, 18th century, illustrated by Syndey L.Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.59.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

397 W TP

WEI LIGANG (b.1964)

Thatched Cottage Beside the Water Lined with Phoenix-Tail Fern Moistened in the Mist, 2016

Ink and acrylic on paper, signed WEI LIGANG in pencil and dated 2016, two panels, framed.

Each panel 180cm long x 96cm wide
(70 3/4in long x 37 3/4in wide). (2).

£10,000 - 15,000
CNY84,000 - 130,000

魏立剛(1964年生) 臨水草堂與霧靄鳳尾蕨 水墨丙烯紙本 鏡框 2006年作

Published, Illustrated and Exhibited: Michael Goedhuis, *Wei Ligang*, London, 2018, pp.16-17.

展覽著錄：Michael Goedhuis著，《魏立剛》，倫敦，2018年，第16-17頁

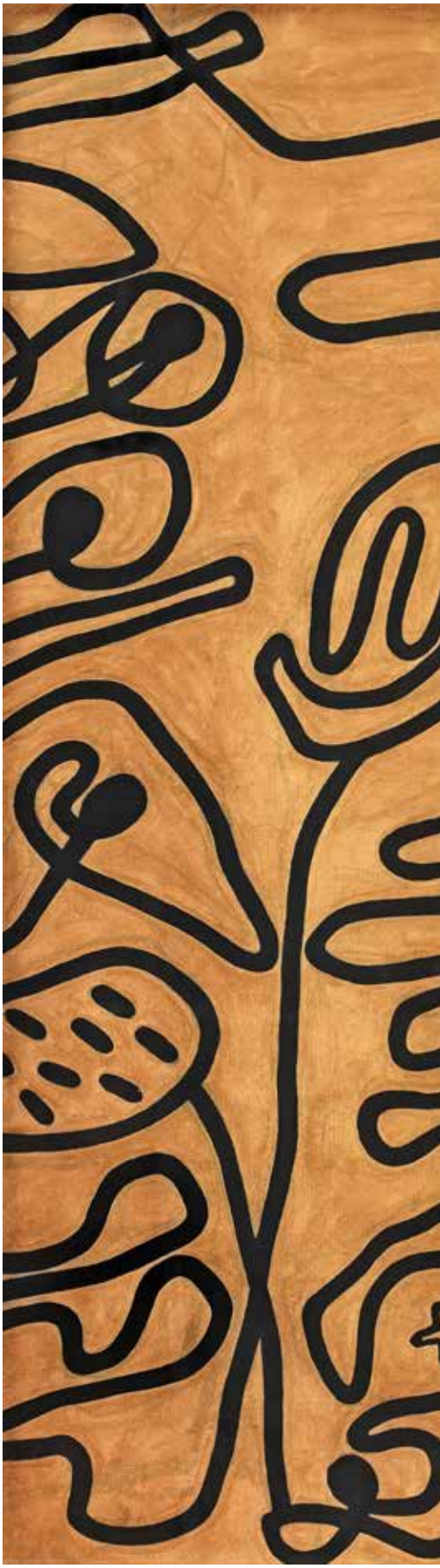
Wei Ligang was born in Datong, the first capital of the Northern Wei Dynasty (386-534) and home to the famous Buddhist grottoes of Yungang, which instilled in him a fondness for the grandeur of Han (202 BC - 220 AD) and Tang dynasty (618-907) art. Wei's father was an art-loving railroad worker, who inspired in Wei an interest in both mechanics and calligraphy. When he was 17, Wei entered the mathematics department of Nankai University, where he honed his logical and analytical skills. Wei also became President of the university calligraphy society, where he came under the mentorship of the local masters Li Henian (1912-2000), Wang Xuezhong (1925-2013), and Sun Boxiang (1934-) in classical poetry and epigraphic scripts. Wang Xuezhong, an early pioneer of Modern Calligraphy, was especially influential to Wei.

After graduating from Nankai University in 1985, Wei Ligang became a teacher in Taiyuan and immersed himself in the legacy of Fu Shan (1607-1684), a fellow Shanxi native. In 1995, he thereafter increasingly engaged with abstract painting and international contemporary art. Over the 90s, Wei gained prominence as a young pioneer of Modern Calligraphy, participating and organising a number of influential exhibitions in the field.

Wei Ligang delights in abstraction and has pushed the boundaries of calligraphy further than most contemporary calligraphers. His wide-ranging inspirations include ancient Egyptian hieroglyphs, industrial civilisation and modern machines, European castles and palaces, contemporary physics and astronomy, and the structures of animals and plants. In the present lot, elegant black lines peregrinate fluidly on a brilliant gold foreground, displaying the impulsive gestures of abstract expression and at the same time preserving the archaic grid system of Chinese writing in a pictorial form. The bold application of colour, rarely used in traditional Chinese calligraphy, provides a stark contrast against the ink, representing the artist's unconventional style and take on the incorporation of new media.

Wei Ligang's works are in the collections of the Asian Art Museum, San Francisco; British Museum; Cernuschi Museum, Paris; Bill and Melinda Gates Foundation, Seattle; National Museum of China, Beijing; National Art Museum of China, Beijing; François-Henri Pinault Family, France; San Francisco Museum of Modern Art; among others.

Compare with a similar single panel by Wei Ligang, 2007, illustrated in *Chinese Ink Painting Now*, New York, 2010, p.125, which was later sold at Sotheby's Hong Kong, 3 April 2016, lot 563.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Michael's London home

THE ART OF INDIA
BRONZE

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

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Fine Chinese Art

New Bond Street, London | 18 May 2023

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A RARE AND IMPORTANT IMPERIAL COURT PAINTING OF THE BANNERMAN TE'ER DENG CHE
Qianlong, dated by inscription to the Wushen year, corresponding to 1788 and of the period
186cm high x 96cm wide (73in high x 37 3/4in wide).
£200,000 - 300,000

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A GILT COPPER ALLOY FIGURE OF VIRUPA
TIBET, 15TH/16TH CENTURY
13.6 cm (5 3/8 in.) high
西藏 十五/十六世紀 銅鎏金毘魯巴像

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A CLOISONNÉ-ENAMEL *KORO* (INCENSE BURNER) AND *KOGO* (INCENSE STORAGE BOX) FROM A PRIVATE COLLECTION
Meiji era (1868-1912), late 19th to early 20th century
Estimates ranging from £4,000 - 15,000
($4,900 - $18,300)

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £20,000; plus
26% of the *Hammer Price* from £20,001 and up to £700,000; plus
20% of the *Hammer Price* from £700,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⁎ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist

Stamp or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ◦ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, ✶, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or Estimate, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to* Bidders (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3,

and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only

and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.
If you do not want to receive such information (except for information you specifically requested) please tick this box ☐
Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.
At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Michael Goedhuis: Brush and Bronze	Sale date: Thursday 17 May, 2023
Sale no. 28002	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY			
Please leave lots "available under bond" in bond	☐	Please include delivery charges (minimum charge of £20 + VAT)	☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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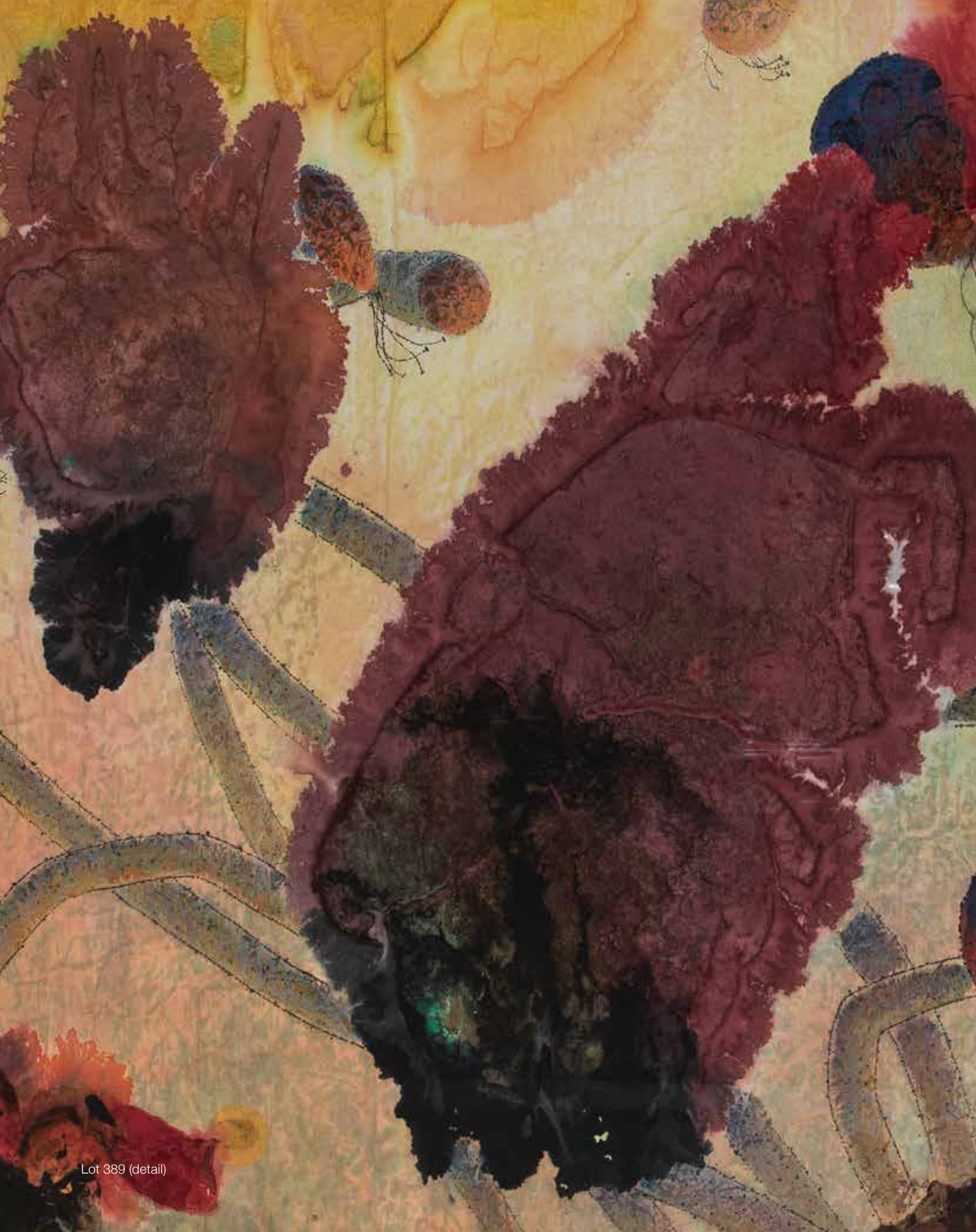
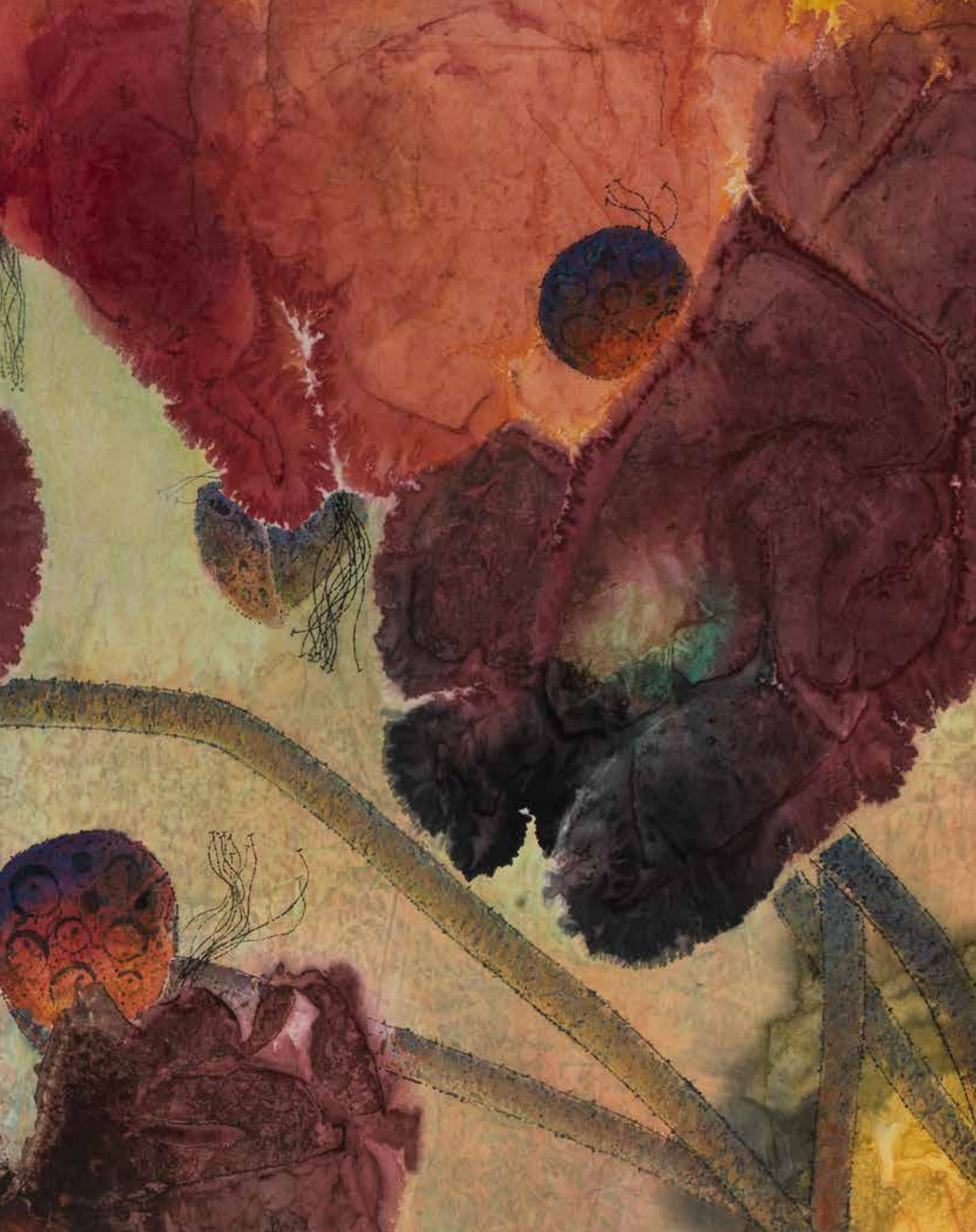
Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com



Lot 389 (detail)



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